

TEN CENTS

# VARIETY

VOL. XIV, NO. 4.

APRIL 3, 1909.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

# NAT M. WILLS

Wishes to thank Managers for Starring offers.

Have signed contracts for ONE SOLID YEAR with the UNITED BOOKING OFFICES, STARTING SEPT. 5th.

July and August, Palace Theatre, London, Eng.

(\$1,000 for a new monologue as good as "Hortense." Must be original. Will not tell "chosen" stuff.)

ENGLISH NOTE:

Playing two Halls this Week, Colonial and Fifth Avenue.



## BIOGRAPH FILMS



Released April 5th, 1909

### "The Road to the Heart"

This is a most emphatic demonstration that the road to the heart is through the stomach. It shows a Mexican father who objects to his daughter's marriage and drives her out. The mother follows, hence he has to depend upon hired cooks to dress his table, but, oh, the result is awful, and he is glad to be reunited with his own.

LENGTH, 618 FEET

### "Trying to Get Arrested"

A tramp, down and out, hungry and cold, endeavors to get pinched with poor success. He longs for the shelter of the "cooler," but no matter what deed he commits he is still a bird of freedom.

LENGTH, 344 FEET



THE ROAD TO THE HEART.

Released April 8th, 1909

### "A RUDE HOSTESS"

This is a clever subject, with subtle action. A gentleman burglar who has entered a lady's apartment is surprised by the lady, who cleverly detains him entertainingly until the police arrive and take him into custody.

LENGTH, 439 FEET

### "SCHNEIDER'S ANTI-NOISE CRUSADE"

Schneider has been appointed to respond to the toast "To the Ladies," and sits to compose his effusion. He is annoyed by first the boy teasing the parrot, then the phonograph, a trombone, etc. Burglars break in and steal these instruments of torture, and, although caught by Schneider are allowed to depart with their loot and pay besides.

LENGTH, 556 FEET



A RUDE HOSTESS.

RELEASE DAYS OF BIOGRAPH SUBJECTS MONDAY AND THURSDAY OF EACH WEEK.

GET ON OUR MAIL LIST AND KEEP POSTED

WRITE FOR OUR DESCRIPTIVE CIRCULARS

## AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY

11 E. 14th STREET, NEW YORK CITY



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## CHICAGO FIGURES ON BREAK IN POPULAR-PRICED LINES

**Houses May Scatter to Vaudeville and Burlesque Circuits. Great Northern Reported for Morris.**

Chicago, April 1.

There is a strong report here that William Morris will have control of the Great Northern next season for his vaudeville. It is now playing Stair & Havlin attractions.

Other reports seemingly substantially based are that there will be many of the present Stair & Havlin Circuit theatres placed in either the vaudeville or burlesque route sheets for '09-'10.

Sullivan-Considine are said to intend to go into new houses (for them) at St. Paul, Minneapolis, Milwaukee, Chicago, Kansas City and Cincinnati. Milwaukee will start early in the fall, and the others shortly follow. It is reported John W. Considine has an agreement with Martin Beck not to build any houses in opposition territory. The supposition is that Sullivan-Considine may take over S. & H. houses.

The change of base all over in Stair & Havlin theatres has given rise to many rumors, although there seems to be a tendency to discourage any general impression that the Stair & Havlin Circuit is breaking up. One well versed showman said he does not expect to see over twenty of the better Stair & Havlin houses remain in line for the fall.

Chicago managers are skeptical about producing for the popular-priced houses next season. The fate of four of the local houses which have held melodramas is unknown for the future. Two others are playing stock now. Another goes into vaudeville in September.

Another report in town, based on figures and facts, gathered from the movements of the Shuberts within the past two months, is that the Shuberts are now in a position to "break" from "The Syndicate" at any time. As the opposition in the legitimate (although banded together on paper) hold no love feasts, the rumored move is expected at any time.

A theatrical man in a position to know used the vernacular in summing up the

legitimate situation. He said "The blow-off will come when it's ripe."

### PERTINA, "SOUL KISS" DANCER.

The Mittenthal Brothers have engaged Pertina, the toe dancer, to follow Genée in the featured role of "The Soul Kiss." The Mittenthal Brothers will send it over the circuits next season. The Casey Agency arranged the contract. Pertina left for her foreign home last Saturday. She will return late in July.

### O'MARA AND THREE WEEKS.

Three weeks in vaudeville only are what Joseph O'Mara, the star of "Peggy Machree" wants. Mr. O'Mara isn't even disturbed whether they are forthcoming or not. The Irish actor has informed Alf. T. Wilton, the agent, that for \$1,500 weekly, he will dally, before leaving for Europe.

The show is at the Grand Opera House this week. It may close its season there to-night (Saturday).

### BERNARD NOT SURE.

Sam Bernard has not made up his mind what he will do next season. On April 28 Mr. Bernard and his family will sail for London. While there the German comedian will witness "The King of Caledonia" playing at the Prince of Wales Theatre.

If the show pleases the German comedian, he will appear in it under the direction of the Shuberts next season. Otherwise Mr. Bernard may waive all future worries over the legitimate, seeking a season's solace and comfort in vaudeville.

### JEFFRIES DRAWING BIG.

Boston, April 1.

James J. Jeffries in his second and last week at the Orpheum holds the record of the house for large attendance, barring the Lauder engagement.

### MORRIS HAS WINNIPEG.

Chicago, April 1.

On or about April 12 the Dominion, Winnipeg (Canada), will resume its vaudeville policy under new management with bookings from the William Morris office. This statement has been confirmed.

Mr. Morris came to Chicago this week, visiting Cleveland and Cincinnati on the way. While here he convinced several managers of the advantage to them in changing the present number of shows daily in their houses. Morris advised at the most three, two nightly with matinee. With the majority of the smaller town managers interviewed by him his arguments in favor of two shows a day only prevailed.

The transaction, giving Morris the booking, caused some surprise, principally on account of the fact that W. T. Campbell, of Drew & Campbell, who bought the property two weeks ago, was quoted as contemplating converting it for burlesque purpose. Mr. Campbell said that burlesque was out of the question as far as Winnipeg is concerned, and Duluth will not be restored for burlesque.

The Dominion is a first-class theatre. It was until recently operated by Kobold Brothers, and the Western Vaudeville Association did the booking. Under the new arrangements the acts will probably be routed from the Chicago office of Morris, with a circuit of houses in Lincoln, Neb., Dubuque, Ia., Minneapolis, Duluth, Champaign, Ill., and others now forming.

A number of acts will be taken from the American, as the Dominion has always maintained a high character both in style of acts and management.

### GENEE'S HANGERS HELD UP.

Toronto, April 1.

Genée will appear at the Princess next Monday with "The Soul Kiss," but there will be no window hangers around the city telling about it. Inspector Stephen, the official censor has said "No" on the hanger question. "Steve" got a flash at one poster, and declared it against the Toronto rules. Everybody else thinks its all right, but the Inspector has been on edge all season watching "cooch" dancing in other shows, and he isn't wise yet to the classy work Genée turns off.

### SHUBERTS IN BALTIMORE.

Baltimore, April 1.

After five years of vaudeville and musical comedy the Auditorium Theatre in this city has passed into the hands of the Shuberts. The new regime commences with "The Blue Mouse."

The Shuberts have long been trying to gain a foothold in this city, and Manager Kernan, realizing that three big enterprises were too great an undertaking, lent his ear to the overtures of the New York firm. The consideration has not been made known.

It is also rumored that the Shuberts are after the Maryland. This has not been verified, but should they obtain possession of the play house, it would leave Baltimore without a united vaudeville house.

### SHEA HAS CHURCH SITE.

Buffalo, N. Y., April 1.

M. Shea, interested with a real estate syndicate, has bought the church site opposite the Star Theatre, wanted by the William Morris people for their new vaudeville theatre which they expect to build in this city.

Work will commence within a year on a new theatre or convention hall. No style of structure has yet been determined upon. There is a rumor Klaw & Erlanger may have control of the new house.

### ONE SINGER TOO MANY.

Chicago, April 1.

At the American Music Hall this week are Harry Von Tilzer and Emma Carus, both single singers of the "plugging" species. It seemed the bill had one singer too many. On Tuesday Miss Carus, who followed Mr. Von Tilzer on the program objected to her position, results not coming as bountifully as Emma generally looks for.

Von Tilzer threatened to throw up his job if the positions were reversed. Miss Carus did a little threatening also, but both were working at the last report.

### ERLANGER COMING HOME.

A. L. Erlanger and E. Ziegfeld, Jr., are due to leave Paris to-day (Saturday) bound for New York.

## S.-C. BOOKING MELO HOUSES.

Louisville, April 1.

On Sunday, the Avenue, a melodramatic house, will commence a policy of pictures and vaudeville, with admission at five and ten cents.

The Sullivan-Considine Circuit will book-in the vaudeville.

The Avenue is one of the list of popular priced houses taken over by the United Amusement Co., of Toledo, for the summer. Sullivan-Considine will probably book the lot. But few small acts will be used in any, the general policy being about the same as that to be installed at the local theatre.

## DON'T CARE FOR "KEITH'S."

Chicago, April 1.

A sign in the "Green Room" of the Majestic, Cedar Rapids, Ia., owned and managed by Vic Hugo, reads as follows: "If there is anything in your act the least bit suggestive, either in speech or action, or that may be so construed, cut it out, no matter if you did it at Keith's."

## MANAGER'S SON KILLED.

Montreal, April 1.

Edward O. Eyrer, manager of Charles W. Bennett's Theatre Nouveates here, mourns the loss of his four-year-old son. The lad, who was a familiar figure about the theatre, was returning from school several days ago when he was fatally injured. A large mass of snow and ice toppled from a building, and just as the child was passing, dropped upon him. The body was taken to London, Ont., for interment.

## \$10,000 DAMAGES AND DIVORCE.

Cincinnati, April 1.

Asking a divorce from his wife, and \$10,000 damages from the alleged alienator of her affections, Geo. Schoettle is now in the courts as plaintiff in two actions.

Mr. Schoettle (the treasurer of the Columbia Theatre) claims his wife, formerly Lucille Culver, of this city, has misbehaved with John Brewster, the son of the late Edmund P. Brewster, a wealthy fur dealer, who left his business and property to his son.

Schoettle and his wife were married on February 17, 1904. They have a daughter, four years old.

## MOORE AT \$1,200.

Twelve hundred dollars weekly is the figure agreed upon between Victor Moore and William Morris for the Cohan & Harris star of "The Talk of New York" to play the Morris time for a few weeks commencing early in May, when the show closes.

There is said to be some apprehension felt by Mr. Moore's managers, Cohan & Harris, over his entrance into vaudeville at this time. Moore wants to reappear.

It is reported from Washington that Mr. Moore has stated there have been no vaudeville contracts signed by him.

## STOCK MINSTRELS IN 'FRISCO.

McIntyre and Heath have arranged a four weeks' engagement in San Francisco, where they will head a stock minstrel company, commencing April 19.

## ACT "FLOPS" BACK.

A "flop" "flopped" back on Monday, and thereby the United regained one of its own through Percy G. Williams placing Franklin and Green at the top of the nine-act Colonial show, which up to that minute had been heavily headlined by Andrew Mack. Tuesday morning, however, it was necessary to consult an oculist after attempting to find Mr. Mack's name in the Colonial newspaper advertisements. "Irene Franklin" was set forth in black type.

The double "flop" was brought about through Franklin and Green, Sydney Drew and Co., and Geo. Primrose and Co., each holding contracts from the Morris Circuit agreeing to headline them on every bill played. Last Monday was to have been Miss Franklin's first appearance for Morris. She was billed to open at the Lincoln Square. Drew and Primrose were also on the boards there. All were featured in the billing, and it was about an even thing for headline honors, three names splitting the top line. On the advanced billing for next week in the Lincoln Square program, Franklin and Green (who were to hold over) had their names with the masses, while Laurence Irving and Mabel Hackney were emblazoned as the feature.

Burt Green notified the Morris office Monday morning he considered the contract violated, and retired from the Lincoln Square program at once, opening at the matinee that day for Mr. Williams.

Next week Franklin and Green play at the Grand Opera House, Syracuse, under a previous contract of the United. The week for Morris (if played) would have automatically canceled this agreement, according to the "barring" edict issued by the United managers. There are nine more United weeks which Franklin and Green will fill during the remainder of the season at the stipulated price, \$500. On the Morris time they were to have received \$750 weekly for eight weeks before the hot weather sets in.

Franklin and Green hold a contract for thirty weeks of next season over the Morris time at \$1,000 weekly. It has not been stated whether this is affected. It is thought a better understanding will be had with the Morris office if the act plays the '09-'10 dates for it. The present complications were brought about by too many "headline" contracts. No one has been blamed. The Morris office says Franklin and Green were justified in taking the position through the mix-up, while the desire to bring about a big show at the Lincoln Square for the second period of the "15-act" policy probably furnished the grounds for the protest made.

By 5:30 Monday afternoon, half-sheets were up around the Lincoln Square neighborhood announcing the appearance of Franklin and Green at the Colonial.

McMahon and Chappelle have the vacated spot at the Lincoln Square.

## ARTHUR BRYON'S SKETCH.

On April 26, in one of the Percy G. Williams theatres, Arthur Bryon, who earned distinction this season through playing opposite to William Gillette in "Samson" (not to mention the publicity he received from a rumored marriage to Ethel Barrymore), will present himself and three others in a sketch. Wm. L. Lykens will do the rest.

## RAJAH GOING TO PARIS.

To-night (Saturday) Princess Rajah closes an engagement of eleven weeks at Hammerstein's Victoria.

Next week some time the Princess sails for Paris, where she will enter upon a month's engagement, coming back to New York for the summer season of the Hammerstein Roof Garden.

In Paris, Rajah will be widely billed as "direct from Hammerstein's, New York." Following the ending of the Roof engagement this summer, the dancer expects to return to Europe for a long spell, again returning to New York some time anon with an elaborate new act.

On Tuesday while performing at Hammerstein's the snake used by Rajah in her act fastened its fangs in the side of her cheek. Geo. Little, the backer of Jack Johnson, who stood in the wings, heroically sucked out the poisoned blood from the wound. It was cauterized at once. The dancer has appeared regularly since. She was much frightened when the snake turned upon her.

## ELTINGE OPENS MONDAY.

At the Orpheum, Boston, on April 5, Julian Eltinge returns to vaudeville, having engaged to play for six weeks for William Morris. The contract is said to contain an optional clause, and the first period may be mostly spent at the Boston house, that city being Eltinge's home town.

Eltinge's season with the Cohan & Harris Minstrels has sent his vaudeville price away up. The report is Morris pays the impersonator \$1,500 a week, although the salary may be a hundred or two below that figure. It is surely in four numbers.

It is not long ago since the vaudeville managers would not play Eltinge unless he "cut his salary" to a starvation amount. Like many other instances of not realizing they had a feature, Eltinge had to be "discovered" by Broadway managers, when vaudeville steps in willing to pay any amount to regain him.

## FULTON, A MUSIC HALL.

During Easter week the policy of fifteen acts and a music hall atmosphere will be tested at the Fulton, Brooklyn. Fourteen acts have been booked into the Morris Brooklyn house for that week. If the scheme proves an attraction it will, in all likelihood, be made a permanency.

## MORRIS GOING TO EUROPE.

On the Lusitania April 28 William Morris will leave for Europe, going direct to London. He may remain abroad for a month or so. Mrs. Morris accompanies him.

"The Independent" returned from Chicago on Thursday, having left New York last Sunday. Next Monday Mr. Morris starts again for the west. He will make his headquarters at the Morris Chicago office, staying in the western territory about ten days.

## WILLIAMS SAILING THIS MONTH.

Mr. and Mrs. Percy G. Williams will leave for the other side April 28. Mr. Williams' stay abroad will be shorter than his visits across the water during the past two years. He expects to return in the early part of June.

## WANTS "LIQUIDATED DAMAGES."

Boston, April 1.

While Willa Holt Wakefield appeared at the Orpheum, Boston, last week, B. F. Keith caused to be served upon her papers in a suit to recover the amount of "liquidated damages" mentioned in the contract held by Keith for Miss Wakefield's appearance in his Boston house March 15.

Miss Wakefield canceled all time over the United circuits (Keith's) upon the disagreeableness arising at the opening of her second week at Hammerstein's, March 8. Immediately after that occurrence, the pianiste signed with William Morris.

The case came up last Tuesday, and was defended by counsel for Miss Wakefield.

The "liquidated damage" clause in the limited contracts was before invoked by the United Booking Office against Ed. Blondell when the latter "flopped" to Morris, "walking out" of the Fifth Avenue Theatre owing to the assigned position on the program there not pleasing the actor.

## JOHNSON GOES TO BROOKLYN.

Monday next Jack Johnson will exhibit at the Star, Brooklyn, for the week, following that engagement at another of Hyde & Behman's burlesque theatres in the Borough over the Bridge (Gayety) in Williamsburg.

Pat Casey is booking the colored champion. Mr. Casey met him at the Grand Central last Monday morning. Apparently all the negro population of the two cities turned out with several bands to greet the chocolate holder of the heavyweight championship title. In the afternoon, Johnson deposited \$5,000 with the New York Journal to fight any man in the world, Jeffries preferred. A week's time is given to cover the forfeit.

At Hammerstein's where Johnson opened Monday matinee, the prices to the gallery were raised to fifty and seventy-five cents. The colored people composed most of the attendance there during the week. The management probably drew down Johnson's salary alone from this increase, with indifference whether the temporary patrons in the loft resented the higher prices or not.

## MICHIGAN'S PRESS AGENT.

Chicago, April 1.

Nellie Revell, formerly publicity promoter of the Olympic Music Hall, has been appointed press agent for the State of Michigan.

It is said this is the first time that a State has employed a publicity promoter. She will write about Michigan, exploiting the different mining districts and agricultural industries.

Miss Revell was until last fall in vaudeville, and for a number of years traveled with circuses.

## JULIAN ROSE WITH K. &amp; E.

London, March 23.

Julian Rose has been engaged by Klaw & Erlanger for a Broadway production next season. He will report in New York for rehearsal during July.

A. L. Erlanger closed the contract with Mr. Rose.



#### COHAN BACK TO WORK.

All of Geo. M. Cohan's vacation plans were knocked to smithereens late last week when "The Yankee Prince" learned it would not play in Boston unless Mr. Cohan resumed his role. Geo. M. has consented and will open in Beantown Monday, remaining with the show for the remainder of its present tour, about three weeks longer.

Through the change, Carter De Haven gives up Mr. Cohan's part to-night. He has been very successful in it. Mr. De Haven and Flora Parker will return to vaudeville in a new skit written for them by Edward Clark.

Mr. Cohan returned to the show Thursday night at the Forrest, Philadelphia.

#### 12 ACTS FOR \$36.

There is a Brooklyn agent who advertises that for \$36 he will supply a whole vaudeville show of twelve acts and music for a club.

This very unusual arrangement is made possible by the versatility of the Hope Family (local to Brooklyn) of six members. Three play a variety of musical instruments. They supply accompaniments for the songs of the others, do a musical act themselves and also, while they are "resting," do a sketch. The others do several single acts, an acrobatic turn and everybody fills in with a specialty.

The performance can be condensed to two hours or can be made to run all night.

#### "POP VODE" IN BUFFALO.

Buffalo, April 1.

The United Amusement Co. has added the People's Arcade to its list, and will offer popular-price vaudeville commencing about May 1.

The name of the house will be changed.

#### IS EVA COMING BACK?

Columbus, April 1.

A rumor about this week says that Eva Tanguay has decided to return to New York upon the conclusion of her appearance at Keith's this week. Miss Tanguay has been away from the metropolis for a half month, playing Syracuse last week. She is booked for several more engagements in the west.

Syracuse, April 1.

J. Erwin Liebman, conductor of the orchestra at the Grand Opera House received a hurry call from Eva Tanguay to proceed forthwith to that city, and wield the baton over the musical bunch in the pit at the theatre where Miss Tanguay is appearing there.

#### SHUBERT CONFERS WITH CELLA.

St. Louis, April 1.

J. J. Shubert of New York and Congressman J. L. Rhinock of Covington, Ky., were in St. Louis Monday, conferring with Louis Cella, owner of the American Theatre. All deny a theatrical deal is on, Mr. Cella stating only a race track matter is under consideration.

Shubert incidentally declared "Lasso-land," a comic opera by W. V. Brumby, John N. Edwards and E. J. Novy, all St. Louisans, will be produced here by the Shuberts next August.

Mr. Shubert is bound for the coast. The trip is in line with the activities of his firm for some time past.

#### PANTAGES' \$75,000 RESIDENCE.

Seattle, April 1.

A residence costing \$75,000 is in course of construction in this city as the future home of Alexander Pantages.

#### 8 ACTS FOR 8 WEEKS.

Eight acts have been made up by Tim McMahon for a traveling road show to play over the Jake Wells Circuit in the south for eight weeks, starting April 12 at Chattanooga.

The acts are McMahon and Chappelle, "Minstrel Maids," "Sunflower Girls," Inza and Lorella, Sam Morris, Great Arra, Musical Thor, Foster and Dog, and the Two Shrodes.

Besides Chattanooga, the towns are Norfolk, Atlanta, Knoxville, Richmond, Birmingham, Memphis and Nashville.

"The Minstrel Maids" in blackface, opening the show will also close it in whiteface as "The Sunflower Girls." Both acts belong to Mr. McMahon. He plays on a percentage basis with the houses.

#### LEONARD'S BIG MINSTREL ACT.

For the vaudeville season to come Eddie Leonard will prepare a large blackface minstrel act with twenty people. There will be a complete first and second part, given as two acts on a bill.

Mr. Leonard will open in an act with the Gordon Brothers on April 12, playing the remainder of this season with it.

#### SECOND "IMITATION" SUIT.

The application to restrain Belle Blanche from imitating Irene Franklin singing "Redhead" has been renewed, the second time by Leo Feist, who holds the copyright on the song.

In the first action Mr. Feist did not join in the application. It was dismissed by the court on this technical ground, and also on the plea that Miss Blanche did not sing the number to music, or use the entire piece while presenting the imitation.

#### NEW SYSTEM FOR "BLANKETS."

The United Booking Offices has adopted a new system in the issuance of "blanket" contracts for next season. About twenty have been given out so far.

Before the "blanket" is executed by the agency, a memo. slip with the name of the act is passed around among the United managers. Each agrees, through his signature below, to the number of weeks he will play the turn during the season. The total is placed on an agreement issued to the act. This agreement may be thereafter superseded by individual contracts from the managers.

It was said during the week that several of the smaller houses were expected to close for the season shortly after Easter. Hoboken and Paterson are reported as closing week April 19. Many others will shorten their regular vaudeville by a few weeks over the closing date of last spring, according to report.

Moving pictures will probably replace the vaudeville in most of the houses.

#### HERRINGTON A BONIFACE.

Alf G. Herrington, the former Western Burlesque Wheel manager, has an option upon a New York hotel situated in the theatrical district. He will likely invest in the proposition, running the hotel exclusively for theatrical people.

#### AN "AQUATIC MUSICAL COMEDY."

R. A. Brown, who has staged a couple of successful vaudeville pieces, will present next Monday at the Orpheum, Reading, Pa., "The Water Witch," described as an "Aquatic Musical Comedy."

Marie Welch will be at the head of the organization of nine people. Some will dive and swim in a special water tank carried. Pat Casey is the booker.



### SETTLING UP JUDGMENTS.

Since the Appellate Division of the Supreme Court decided the contract held by Geo. W. Day from Klaw & Erlanger was a valid one, it is understood the United Booking Offices (the responsible party under the United-K. & E. settlement agreement) has been settling the judgments obtained against Klaw & Erlanger by several artists.

Geo. M. Leventritt, who drafted the contract form in use by Klaw & Erlanger during their vaudeville days, maintained from the first that the instruments was a valid and equitable one. Mr. Leventritt has appeared in court for Charles Barnold and Prince Kokin. Both brought suit to recover under their K. & E. agreements. Barnold's judgment is around \$2,500. Kokin recovered about \$700.

M. Strassman appeared for Mr. Day in all the proceedings. Mr. Strassman also acted as attorney for The Livingston Family, and one or two others who obtained redress for breach of contract.

Denis F. O'Brien appeared for Fred Niblo, recently awarded damages under his K. & E. contract.

Maurice Goodman appeared for the defendant in all the cases. The sole contention of the defense was a "want of mutuality." There is said to be no appeal allowable from the Appellate Division decision.

The contract in use by Klaw & Erlanger was the simplest form ever devised and printed for a professional theatrical agreement. It was printed in medium-sized type on one small sheet, with but few conditions, and no covenants. Its equitableness was never questioned, except by lawyers.

### TWO GOOD ACTORS WANTED.

Wm. L. Lykens has an act all ready for vaudeville with everything but the actors. There are but two required.

The piece is the sketch written by Geo. V. Hobart, named "On a One Night Stand." It will be exhibited during the Elks' Benefit at the New York Theatre on April 23, with Thos. Wise in the lead.

Following that showing, Mr. Lykens intends placing the playlet on the metropolitan time. Up to date the agent has not been successful in casting the piece. Mr. Wise's connection is for one night only.

### "INSANITY" FOR EXCUSE.

Columbus, Ga., April 1.

At the Dreamland last Friday, Harry K. Lucas, the manager announced to a crowded house that Eva Ray could not appear for the matinee as she had suddenly gone insane. This statement was made upon the information of F. W. Curtis, Miss Ray's and the company's manager.

Afterwards it developed Miss Ray was not permanently out of her mind, and that she expected to marry a member of the "mind readers" show. The marriage took place shortly afterwards, the bridegroom being named Pierson.

Mr. Curtis before leaving town expressed regrets for the many odd happenings of his principals while here.

### COMBINATION IN TORONTO.

Toronto, April 1.

The Majestic, the Stair & Havlin house, will have a season of vaudeville and pictures, resuming with the legitimate in the fall.

### MAY AFTER FLO AGAIN.

Buffalo, April 1.

The second hearing in the injunction brought against Flo Irwin by her sister, May, has been adjourned until Tuesday, April 6, in the United States Circuit Court. Testimony before an examiner was heard last Tuesday.

May Irwin has again applied for a permanent injunction against Flo, alleging that Flo's present sketch "Mrs. Mix Mixes" is identical with "Mrs. Peckham's Carouse," which May is playing in vaudeville. The supposition is that the comparisons between the sisters' performances of that piece since May reappeared in the varieties so greatly favored Flo that May feels hurt.

Flo Irwin first introduced "Mrs. Peckham's Carouse" to vaudeville. Afterwards May's husband claimed his wife owned the piece, and had sold it to him. He was successful through legal proceedings in regaining it, disregarding the cry of "Injun giver" Flo set up against her loving sister. Shortly after Flo produced "Mrs. Mix Mixes," the sketch now involved in the court proceedings here.

Flo and her piece were to have headlined the program at Poli's, Scranton, this week, and played at the Fifth Avenue, New York, next week. Both engagements were canceled through a preliminary injunction having been served on Flo while playing at Cook's Opera House, Rochester, last Friday.

### VAUDEVILLE ON MADISON SQ. ROOF.

M. M. Thiese has decided to give a vaudeville show on the Madison Square Roof Garden this summer, commencing about the middle of June. Several "girl" numbers will be staged, but the policy will be straight vaudeville.

No announcement has been made as to the booking connection.

### IRVING'S NEW PLAY.

Chicago, April 1.

Lawrence Irving and Mabel Hackney will conclude their engagement for William Morris in three weeks. They are scheduled to appear in Boston for two weeks.

Mr. Irving says he will probably give two matinee performances of a new play by Brieux, a French playwright, at the Hackett, New York, sailing for home a week later, in time to reappear at the Coliseum, London, in "The King and the Vagabond."

The English actor contemplates a return to the States next season.

### WEIS' SON HIS PARTNER.

Houston, Tex., April 1.

The Post Special prints a despatch from San Antonio saying that Sydney H. Weis will buy Henry Greenwall's half interest in the circuit Greenwall and Weis' father operate in this section.

Young Mr. Weis says it is foolish for anyone to believe vaudeville will be played in their houses. He will go to New York upon the settlement of the deal.

Phil Greenwall, a half brother to Henry, will remain as manager at the Fort Worth theatre. Dave Weis, Sydney's brother, will likely continue in charge of the house at Houston.

### HIGH PRICED SHOWS ABOUT.

The present week (March 29) seems to have caused an epidemic of high-priced bills in New York. The lead is taken by Percy G. Williams' Colonial. Through the addition of Irene Franklin and Burt Green to its program, the cost of the show there mounts up to \$6,200.

The prices of the programs at the following houses are:

Colonial .....	\$6,200
Fifth Avenue .....	5,600
Orpheum .....	5,500
American .....	5,000
Lincoln Square .....	4,000
Hammerstein's .....	3,600

There are eleven acts at the Colonial and ten at the Orpheum. This is above the customary bill at those theatres.

### ARRANGING PATRIOTIC THRILLER.

Vaudeville will shortly have an Americanized version of "An Englishman's Home," the patriotic play that has stirred up heated comment in London and is now at the Criterion. The drama exposes imaginary conditions during a supposed invasion of England by the Russians.

A twenty-five minute playlet has the action take place in San Francisco during an invasion by the Japanese. It went into rehearsal this week. A New York newspaper man, J. Aubrey Tyson, wrote the sketch from his magazine story published several years ago. It is in three scenes.

### NEWBERGER'S "GOOSELAND."

This Saturday night at Terrace Garden, the annual carnival of the Ad. Newberger Dancing Academies will be held. In it Mr. Newberger, who is a producer as well as a dancing master, will present his scholars in two pieces and an "olio."

The first part is called "Gooseland," written by a relative of the producer. It has rehearsed so much to Mr. Newberger's satisfaction with only his "kidlits" as players that vaudeville may see the piece soon in a condensed form.

It is said that Felix and Cairo, the youthful imitators (and Newberger's act) may be featured in the fairy tale, if presented professionally.

### COLORED ACT WITH 20.

"Roseland," with twenty people, including The Kemps, Marion Burton, Marie Ringgold and the others from the Williams and Walker show, will start on the vaudeville circuits soon, opening at Atlantic City.

Will Marion Cook is producing the piece. William L. Lykens attends to the booking.

### ORPHEUM'S TEN-YEAR LEASE.

New Orleans, April 1.

Another lease for ten years has been made between Dr. Geo. Pratt, owner of the Orpheum, and the Orpheum Circuit Co., which operates it. The Orpheum's present lease expires in 1911.

Charles E. Bray of the Orpheum headquarters, New York, was in New Orleans this week attending to the matter. The renewal of the tenancy by the Orpheum disposes of all the building rumors.

### MORRIS AFTER NEW ORLEANS?

New Orleans, April 1.

Talk here indicates that William Morris, Inc., is angling for a Crescent City location. Report has it that the objective point is Greenwall's Theatre, which is "to let" at a reported figure of \$18,000. It is one of the finest theatres in the south, and has a seating capacity of 2,500.

William Morris, Inc., will supply the vaudeville attractions at "White City," New Orleans, this summer. The original plan was to give comic opera, but this policy has been given up in favor of vaudeville. Six acts will make up the bill. This is Morris' first entry into New Orleans.

### ANOTHER FOR FEIBER & SHEA.

The Grand Opera House, Wilmington, Del., opens as a vaudeville theatre on the Feiber, Shea & Contant circuit April 12, with variety shows at 5, 10 and 20 cents admission. The Opera House will be booked with the firm's Bijou Theatres in Bayonne, Orange, Perth Amboy and New Brunswick. They also book for the Bijou, Brooklyn, a Hyde & Behman property.

The Wilmington acquisition seats 2,000 people. It will oppose the Garrick of W. L. Dockstader in that city. Mr. Dockstader books through the United Offices.

L. B. Cool of the Circuit will start the new house off on its vaudeville journey.

### AN ENGLISH ARTISTE.

Monie Mine (whose smiling face adorns the front page) made her American appearance at Keith & Proctor's Fifth Avenue Theatre Oct. 4, 1908, and scored an instantaneous success on her merits.

Since then she has proven a hit in every theatre played. In England Miss Mine has played The Syndicate and Moss & Stoll halls many times, besides playing "Principle Girl" in several pantomimes.

Miss Mine is pretty; her wardrobe is a feast for the eyes; her songs are exclusive, and she is one of the best English dancers before the public.



### BLOCKSOM and BURNS

Originators of Burlesque Equilibrium with the invisible wire.  
One of the most extensively copied acts in Vode Vile. But they always manage to have a little something new. Agent, P. J. CASEY.  
April 5th, Columbia, St. Louis; 12th, Olympic, Chicago; 19th, Majestic, Milwaukee.

# VARIETY

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Vol. XIV. APRIL 3. No. 4.

Alice Raymond left for England on  
Wednesday.

"The Devil's Auction" company closed  
last Saturday night.

The Red Eagle Family open April 25 for  
six weeks in London.

Will H. Fox will play at the Colonial  
and 125th Street next week.

Sirronje (Mrs. E. T. Norris) added a  
daughter to her family recently.

Newell and Niblo returned to New York  
last week after a long trip abroad.

Frank and Marion Moore will leave  
"The Behman Show" on April 10.

Grace Hazard heads the bill at the  
Criterion, Atlantic City, next week.

The Morris Circuit now bill their fea-  
tures as "first" and "second headliners."

Alva York, an English girl, makes her  
American debut at the Bijou, Orange, next  
week.

Alexander and Scott will return to  
Europe, opening in Glasgow. They sail  
May 5.

Rinaldo, a violinist from the west, first

appears in the east at the Lyric, Newark,  
Monday.

The Bijou, Brooklyn, and the Cambria,  
Johnstown, Pa., will remain closed during  
Holy Week.

Blanche Sloan has been signed for the  
Morris Circuit, opening at the Orpheum,  
Boston, Monday.

Edwin Sevens and Tiny Marshall have  
returned to vaudeville in "An Evening  
With Dickens."

Nina Gordon, a Scotch mimic, appears  
in America for the first time at the Al-  
hambra Monday.

The Franklin Square, Worcester, Mass.,  
became a popular priced house on the Joe  
Wood string this week.

Clifford and Burke, the blackface come-  
dians, will present their new act at the  
Fifth Avenue April 5.

Lizzie Evans and Jefferson Lloyd have  
the Orpheum route. They open at St.  
Louis April 12. Casey.

Rice and Cady open on the Morris Cir-  
cuit at the Orpheum, Boston, April 5,  
booked through B. A. Myers.

Eddie Darling is now booking for the  
Orpheum, Atlanta. This leaves Joe Weber  
with Binghamton to look after.

Harry Mundorf left for London last  
Saturday, partly for recreation. Buckner,  
the agent, sailed on the same boat.

Brady and Mahoney open in vaudeville  
August 30 next under a "blanket" contract  
of 40 weeks, issued by the United.

The Tomsons, who produced "The Mas-  
ter Mystery," an illusion, in London, open  
with it at the Alhambra next week.

The Bijou Theatres at Orange and New  
Brunswick will "split" the week here-  
after, the bills at each interchanging.

Coccia and Amato have an "Apache"  
dance framed up with three people be-  
sides themselves. They open at Spokane  
April 11 on the Pantages Circuit.

Felix Haney and Helen Byron with a  
company open at the Auditorium, Lynn,  
Mass., April 12 in a sketch. The booking  
was entered through Jack Levy.

"The Dixie Serenaders" will be revived  
by William Josh Daly. The new act will  
have its members working in blackface,  
instead of containing colored folk.

Valerie Bergere will present her latest  
sketch, "The Lion Tamer" (a "circus"  
piece) at the Orpheum, Brooklyn, next  
week.

Walsh, Lynch and Co., at present with  
Irwin's "Big Show," have been booked  
over the Orpheum Circuit for next season  
by Pat Casey.

The monster benefit to be given by the  
Arab Patrol at the Metropolitan Opera

House April 27 will be stage managed by  
Harry Leonhardt.

James J. Jeffries is billed to play at the  
Fulton, Brooklyn, next week, appear-  
ing at the American, New York, April 12,  
for two weeks.

Lucy Clark and her Eight Meister-  
singers, a new act under the management  
of Sam A. Meyer, opened at the Lyric,  
Hoboken this week.

The foundations of Percy G. Williams'  
new Bronx theatre have been laid, and  
the announcement is made that the place  
will open Labor Day.

Harry Fisher and Rose Botti have been  
engaged by Morris, and will open at the  
American, New York, April 5. Their act  
is called "A Letter from Home."

John Glendenning has a modern play-  
let, and will show it at Atlantic City  
April 12. There are three people in the  
cast. W. L. Lykens is the agent.

Henry C. and Mrs. Jacobs (Jacob &  
Jermon) will start Sunday on a pleasure  
trip to California. The jaunt is made at  
the direction of Mr. Jacobs' doctors.

Chase's, Washington, closes May 17.  
Charlie Stevenson is going over to the  
capitol next week to find out how much  
the house did during the Inauguration.

Bill Dillon will again appear upon the  
Morris Circuit next season. His contracts  
for England call for an appearance in the  
Spring and Summer of 1910; not 1909.

Yorke and Adams close their season in  
"Playing the Ponies" May 1. They have  
submitted themselves for four weeks of  
vaudeville engagements beginning May 3  
through their agent, Alf. T. Wilson.

Bert Cooper will present a Gypsey violin-  
ist, Charles Kunen, at a recital to be  
held at Mendelssohn Hall on April 17.  
Mr. Cooper says, "Ah, he is one grand  
fiddler—and I 'discovered' him."

Nance O'Neill will remain about fifteen  
weeks more in vaudeville, opening for the  
Orpheum Circuit on April 5. Wm. L.  
Lykens is the exclusive manager and di-  
rector of Miss O'Neill's vaudeville tour.

Cohan & Harris have changed the title  
of "The Majesty of Birth" to "The House  
Next Door." This C. & H. show will  
probably open at the Gaiety, New York,  
instead of the firm's "The Fortune  
Hunter," with Tom W. Ross.

Mrs. William Morris engineered a vaude-  
ville entertainment on Thursday afternoon  
for the amusement of the inmates of the  
Manhattan State Institution for the In-  
sane. It is a charity in which Mrs. Mor-  
ris is much interested.

Cook's Opera House, Rochester, will  
close with vaudeville the week of May 31.  
Messrs. Moore & Wiggins, its managers,  
will make some disposition of the theatre  
next week probably. Next season the  
firm is to play vaudeville in the new  
house now building there.

Clarice Vance, "the Southern Singer,"  
plays the American Music Hall, New  
York, next week, her last in this country  
before her departure for the other side.  
Miss Vance opens in London May 10, sail-  
ing April 23 from this side. She will  
be back in the States in June.

Stella Mayhew has been engaged to open  
at Manchester, England, April 19, with the  
following week routed for the Coliseum,  
London. The booking went through the  
New York Marinelli office and L. Johns,  
the Moss-Stoll representative in this city.  
Billie Taylor, Miss Mayhew's husband,  
will accompany her, appearing in the act  
there as he does here.

"Meyer & Son," the racial piece which  
turned over at the Garden Theatre the  
other week, will be rewritten for a tour  
next season with the consent of the au-  
thor, Thos. Addison. There is a "Down-  
town" New York business man who  
thinks the piece will be a go if properly  
reconstructed. Dr. Bill Lykens has agreed  
in the thought, for Lykens placed him in  
that frame of mind.

Jack Lorimer has been called away  
from his run at the American, Chicago,  
to take the place of Annette Kellerman  
on the Morris time. He leaves the Windy  
City tonight in order to reach New York  
in time to go on at the American here  
next Monday. Following the retirement  
of Miss Kellerman from the American  
bill this week, Felix and Caire were  
brought down from the Lincoln Square to  
substitute. The children played both  
houses all week.

B. F. Barnet, one of the very few  
newspaper men who have essayed song  
writing as a side line with success, has  
just turned out another lyric with music  
by Ted Snyder. The composition is called  
"When Other Hearts Have Closed Their  
Doors." The Ted Snyder Co. is the pub-  
lisher. Bill Jerome in his "Tin Pan Alley  
Jingles" recently mentioned the wasted  
time spent by newspaper men on lyrics.  
Bill batted a homer when he penned that  
paragraph.

Clifford and Alex. Fischer are in town.  
Clifford will await the calling in the Su-  
preme Court on April 7 of his lawsuit  
against William Morris for an accounting  
of the commissions received by Morris on  
foreign acts during the Klaw & Erlanger  
vaudeville time. About \$25,000 is in-  
volved. Alex. came back with a mustache  
and hat. He stands for the hat, but ex-  
cuses the mustache by saying that he was  
ill recently. That is no excuse for that  
mustache. It's the only real laugh which  
has struck Broadway for months.

It is reported in London that a number  
of American acts are contemplating a trip  
over there this summer on "spec." Unless  
you want a vacation, and are not over  
anxious to play—Don't. When the Eng-  
lish managers become aware that Ameri-  
can acts are on the ground looking for  
time, and not engaged, the salary is given  
a slice that reduces it at least one-half.  
This has happened ever so often before  
and will happen again. Don't go to Eng-  
land looking for work; if you go to work,  
secure the contracts in advance, at least  
for a few weeks—or don't go at all.

# UNITED STATES COURT DECIDES KELLERMAN CASE

**Enjoins the Diver from Playing for Anyone Without  
B. F. Keith's Consent Under "Winter Contract."  
Decides "Summer Contract" Inequitable.**

An order signed by Judge Ward, of the United States Court for the Southern District of New York, prohibits Annette Kellerman from appearing for William Morris until after May 3, of this year and from appearing in any theatres without the authority of B. F. Keith during the periods between October and May of 1908-09 and 1909-10.

This is the outcome of a struggle between the Morris Circuit and the United Booking Offices for the services of "the Diving Venus." In effect it deprives the independent manager of her services except during the summer season. Miss Kellerman has appealed from Justice Ward's ruling. Argument on the appeal will likely come up in April. If the appeal is not decided during the April term of the United States Circuit Court of Appeals, it will come up in October, in either case being in time to determine Miss Kellerman's rights for next season.

From the papers submitted it appears that Miss Kellerman entered into two separate agreements with B. F. Keith, one covering the winter and one the summer season. During the winter season (October to May) the manager guaranteed a certain number of weeks' employment (30 weeks), but during the remaining portion of the year (twenty-two weeks) he did not promise consecutive employment.

These circumstances led the court to decide that the "summer contract" might be construed as invalid, owing to its lack of "equitable mutuality." The "winter contract" he declared a legal instrument since it specified a period of employment and mutually agreeable compensation.

It is said that Miss Kellerman will play for Morris immediately after May 3, when she is at liberty. The diver will probably appear also at the opening of the American Roof Garden, making a summer run there. For her services to the Morris Circuit last week at the American, she received her full salary, amounting to \$1,500, five times as much as she received in one week under her contract with B. F. Keith.

Maurice Goodman appeared as the attorney for B. F. Keith. Henry W. Taft was counsel. For the defendant, Annette Kellerman, Geo. M. Leventritt is the attorney, with William D. Guthrie and Benjamin F. Cardosa as counsel.

Mr. Taft is reported to have received a retainer of \$2,500; the counsel for Miss Kellerman, \$1,000 each.

After reciting the text of the Keith contracts Judge Ward says:

It will be seen that together the documents cover public performances to be given by the defendant from October 19 to May 3, called the winter season, and from June 1, or as soon thereafter as the weather should permit and the necessary preparations could be made, but not later than July 1, to such date in September as the plaintiff should determine, being the summer season. Between the two seasons the defendant agreed not to perform anywhere except with the plaintiff's consent.

The defendant, admitting that the first agreement (winter) is one for employment, contends that the second is a partnership, but I think it is also a contract for employment. The plaintiff is described as the manager, the defendant as the performer; the defendant agrees to perform in such acts on such days and at such

times as the plaintiff shall direct; between the winter and summer seasons the defendant agrees not to perform at all except with the plaintiff's consent.

While it is true that the sharing of profits is a most distinctive feature of partnerships, such sharing in the case of contracts for the loan of money or for personal services is generally a method of measuring compensation. The real test of partnership is whether the parties are jointly interested as principals and may bind each other by their acts or engagements within the scope of the enterprise. I think it impossible to say that the defendant can be regarded as authorized to bind the plaintiff by her acts or promises.

The defendant refused to continue to perform her contract with the plaintiff and made a new agreement for fifty-one consecutive weeks beginning March 22, for higher compensation, with his principal business competitor. Thereupon the plaintiff filed this bill, obtained an order to show cause why a preliminary injunction restraining the defendant from performing for any one but himself down to the first of May, 1910, with a restraining order in the meantime.

The affidavits make it entirely clear that the defendant's performances in diving and swimming are unique and that the plaintiff if deprived of her services will be subjected to great loss, impossible of satisfactory measurement; that the plaintiff is and always has been ready and willing to perform his part of the contract fully, but that the defendant has abandoned the contract solely for the purpose of making a more profitable engagement with the plaintiff's principal business competitor.

The defendant contends that no injunction should issue because the contracts either construed separately or together lack equitable mutuality. It is said that Article I regulating the winter season which requires the defendant to perform "in such theatres and other places and on such days as may be designated" by the plaintiff does not bind him to designate any theatres, places or days at all. It is further said that Article IV which requires the plaintiff to pay the defendant "\$500 at the end of each week for the last performance on Saturday for services rendered or produced by said second party as heretofore provided," does not require the plaintiff to pay anything if he has not designated any theatre or place or day on which the defendant is to perform. Such a construction is wholly unreasonable and also unnecessary because the contract admits of a reasonable one. If the action were by the defendant to recover damages at the rate of \$500 a week for any week or weeks during the winter season in which the plaintiff refused or omitted to designate any time or place for her to perform, I think it perfectly clear that she could recover. The agreement being capable of a construction consistent with fairness and common sense should be given that construction in preference to one that is unreasonable to the point of dishonesty. The contract presents every element to justify the issuance of an injunction in aid of its performance, viz., the uniqueness of the defendant's acts, the definiteness of the time of her employment, the certainty of the plaintiff's loss and the difficulty of measuring it, the combination of a positive covenant to perform for the plaintiff with the negative covenant to perform for no one else.

On the other hand, the second part of the contract, regulating the summer season, seems to me to be open to the objection that it does lack equitable mutuality. Neither expressly nor by necessary implication does it fix the periods when performances shall be given. For business or other reasons the plaintiff might omit exhibitions during any part of the summer season. During such period there would be no proceeds to divide and the defendant would be without compensation and at the same time under a covenant not to perform for anyone else. The contract lacks in this respect the kind of mutuality which moves a court of equity to aid its performance by injunction. The defendant would receive compensation, if any, only for actual performances, whereas under the contract for the winter season she would be entitled to compensation for readiness to perform.

It is also objected that no injunction should be granted because the contract provides for exhibitions on Sunday in violation of state law. It is true that exhibitions have been given on Sunday, the defendant claiming extra compensation on the ground that the contract does not cover and the plaintiff refusing said compensation on the ground that it does cover Sundays. The contract does not expressly forbid and if such exhibitions on Sunday are in violation of the statute which I do not decide, the parties should be taken not to have intended to violate the law and to that end the words "days" and "week" wherever used should be construed as not including Sundays.

The contract being divided into two entirely separable parts, one for the winter and the other for the summer season, I see no reason why the Court should refuse the plaintiff equitable aid as to that part which admits of it, leaving the parties to their rights and remedies at law in respect to that part, the performance of which for the reasons stated should not be aided by equity.

I will sign an order restraining the defendant from performing anywhere other than the plaintiff without his written consent, the remainder of the winter season of 1908-1909 and during the winter season of 1909-1910.

Dated, New York, March 29, 1909.

## UNEXPECTED MOVE BY STATE.

Louisville, April 1.

An unexpected move on the part of Joseph M. Huffacker, Commonwealth Attorney for this district, has blocked the sanction of the city through its Mayor in the approval for the building permit of the Gayety Theatre.

The State has asked for an injunction restraining R. K. Hynicka from completing his building on the ground that Hynicka and the local authorities have conspired to defeat a decision of the Court of Appeals, which decided the license issued by the city was illegal.

It is believed the present injunction proceedings will ultimately reach the Court of Appeals again, tying up the Gayety meanwhile.

The attorney for Mr. Hynicka has stated that this last move contained no more merit than the previous efforts to prevent the building of the Gayety. He ascribed the blocking tactics to the Whallen Brothers, who operate the Buckingham, the Western Wheel house. The attorney also said he could win for the Gayety before any court.

## "BLUE RIBBONS" FIRST TO CLOSE.

"The Blue Ribbons" will close its season on the Eastern Burlesque Wheel April 10 at Cincinnati. It will be the first regular Wheel show to stop touring.

The change in the Eastern time down south is responsible. Greenwall's, New Orleans, is listed to convert itself into a "picture house" for the summer before the "Blue Ribbons" would reach there. The other time below the Mason & Dixon line was cut out by the show.

## APRIL 19 WALDRON'S LAST.

Boston, April 1.

It is reported here that Waldron's will close April 24. The final attraction at the old house will be "The Cracker Jacks." Waldron's will occupy a new building next season on Hanover Street near Tremont Row.

Charles Waldron is said to have received a \$20,000 bonus for giving possession of the old house before the expiration of his lease. Of this amount he spent almost half in buying the unexpired leases of other tenants in the building.

## BURLESQUE ALL SUMMER.

Unless a change occurs in the intention of Hurtig & Seamon, burlesque will reign all summer at their 125th Street Music Hall, where the Eastern Burlesque Wheel shows now make a week's stand each.

Hurtig & Seamon will place "The Girls of the Moulin Rouge" in the house at the close of the season. The piece may remain for a run. If it should be withdrawn, stock burlesque will be installed. Only excessive heat will break up the arrangement.

The Metropolis Roof may remain closed over the summer. A policy for the Hurtig & Seamon's aerial place of the Bronx has not been decided upon.

Charles Bornhaupt, New York representative for H. B. Marinelli, left for a trip to the Pacific Coast this week. He said he would be gone about three weeks and would visit San Francisco. He would not say what his mission was in the far western country.

## OLYMPIC CHANGE SEEMS CERTAIN.

Chicago, April 1.

The reported change of policy in the Olympic from vaudeville this season to burlesque next season seems authentic. James Hyde, who was here this week, is said to have confirmed the report.

The Olympic will go on the Eastern Burlesque Wheel if it plays that style of show.

Another house for the Eastern in St. Louis is claimed to be on the tapis.

There are said to be many available houses for the Wheels over the country through the slump in the Stair & Havlin Circuit. These may be secured without building.

Many changes on the burlesque circuits are looked for before next fall. It is thought the Western Wheel is likely to profit the most in the matter of obtaining better locations and houses.

## EMPIRE IN SOUTH.

There was an unconfirmed story in town this week that the Empire Circuit (Western Burlesque Wheel) might take up the southern time about to be abandoned by the Eastern. This included Birmingham, Ala., Memphis, Tenn., and New Orleans.

In the latter city the Eastern people have still to settle terms for the surrender of the booking contract. It is likely that the payment of a bonus will pave the way for the retirement of the burlesque people from Greenwall's.

## "COOCH" RACE IN PHILLY.

Philadelphia, April 1.

The enthusiasm over "cooch" dancers continues to grow and the burlesque houses are having a fine contest for supremacy. The Western Wheel appears to be trying to make a glorious finish on the season at the Bijou, and is securing a great big share of the business.

Eddie Shayne at the Gayety has been having things pretty much his own way and is getting the money. The Bijou is situated just below the Gayety. For the past three weeks it has been doing a land-office business.

This week Florine, "The Girl in Red," is drawing them in. The red robed wiggler is going it at a merry pace. She is the first one to go to the stage with her wiggling this season. The prostration reaches pretty near the limit, but up to Wednesday the police had kept hands off.

Chooceeta is billed for next week.

## CLOTHES SEIZED FOR DEBT.

A United States Deputy Marshal descended upon the "Girl from Happyland" chorus at Perreard's Hotel, Washington, and levied upon their wardrobe. The girls complained bitterly when showed the attachment papers. Several had to walk to the Union Depot in their stage dress.

The unhappy choristers assert that the attachment (issued by a local instalment jewelry concern) was meant to have been served upon a principal. Instead Mabel Leslie and Miss Reynolds declare their trunks were opened and a quantity of clothes taken.

Michael Pinglia, tenor of the Orpheum Comedy Four, was out of the act at White Plains the first half of this week, owing to the death of a member of his family.



# ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to **VARIETY**. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, March 30.

Editor **VARIETY**:

If you will permit me the necessary space in reply to Jack Sutton's letter, I will say it is the worst audacious flaunt of bravado I have ever known.

I have witnesses who can and will testify that I was on the very spot, which was Brown's gymnasium, this city, spring of 1907, and witnessed Sutton when first practicing his family to copy my act; this was one year after we had produced my origination.

Upon my lawyer thereupon notifying Sutton of infringing my patent rights, he formed a clique with others then aspiring copies, in order that each of the clique might bear a part of expense in defense of a suit.

The profession is not asleep—managers and others who are real showmen all know very well the Curzon Sisters first introduced the serpentine dance suspended by their teeth in mid-air on a novel revolving apparatus which caused them to fly through space in the position of "Human Butterflies."

The apparatus which also made possible the double revolving spin was invented, produced and patented by myself.

Anything further will be answered by me in our coming suit of infringement only.

J. W. Curzon,  
(Mgr. Curzon Sisters).

Denver, Colo., March 27.

Editor **VARIETY**:

As I have received over three hundred letters and telegrams in regard to my wife's accident with the leopard—and as nearly all started with "I saw in **VARIETY**," etc.—will you kindly allow me space to thank all of our friends, and say that Mrs. Vernon will soon resume her part in

my act. She will not be scarred in any manner.

Vernon.

Providence, R. I., March 29.

Editor **VARIETY**:

In **VARIETY** last week, it was stated that Lilian Lippman did her own conception of the "Salome" dance. I wish to state it was I, Alvora, who taught her step for step, and went even so far as to let her use my wardrobe. She only did the dance for two weeks until I rehearsed the dancer who is now doing it, Miss Brown.

It was not the dance that made her ill. She was sick before joining the show. I can prove the above by every member of "The Golden Crook" company.

Alvora.

New York, March 31.

Editor **VARIETY**:

In answer to *Rush's* review of Gotham Comedy Four at Bijou, Brooklyn, I would respectfully say that the Gotham Comedy Four has a comedian who has managed this act through all its changes, and who has used about the same idea of a routine of business before the Empire City Quartet was in existence professionally, and who portrayed the character of a Hebrew in the act years ago, not only in America but in Europe, Africa, Australia, China, Japan and the Philippine Islands.

As for doing the clowning of the comedian of this firm and general arrangement of this act, must say that this is ridiculous, and had the reviewer been a little better posted on the history of the two comedians in this line of business he would find that the Gotham comedian is the father of comedy quartets of the present day in Europe and America.

Eddie Long,  
(Gotham Comedy Four.)

## BILL BEFORE HOUSE.

The new employment agency bill was expected to be reported out of committee for second reading on Wednesday. In such case it will probably come before the lower house next week for passage. From there it goes to the Senate where the same proceeding will be gone through with.

Nearly two hundred artists and others interested in the measure attended the public hearing before the Committee on General Laws of the Assembly late last week. Eight artists' societies were represented.

## FOUR HURTIGS GOING AWAY.

A mass of Hurtigs leave for Europe May 24. After that date New York will miss Jules, Louie and Joe, while Dayton will have to struggle along until Max returns.

The brothers will travel abroad, and Jules hopes to perfect arrangements on the other side to present "The Wizard of Oz" at London, Paris, Berlin and Vienna, in the language of each country.

## ROSSOW SAILS.

There is a probability of reopening the whole controversy between Herman Rossow and the two Rossow midgets which was compromised out of court a short time ago.

Before Rossow had settled all details of agreement, he suddenly took passage last Saturday on the Baltic on his way to Berlin.

According to friends of the midgets this leaves the dispute in about the condition it was before the compromise was effected.

## WORKING ON "MARATHON RACE."

"The Marathon Race" with treadmills and a dramatic story will be presented in vaudeville by Tim McMahon and Junie McCree. Kingsley Benedict, who played the hero in "The Futurity Winner," has been engaged for the leading role.

The number will be ready to show in two or three weeks.

## OBITUARY.

Amy Ellsworth (Charles and Amy Ellsworth) died March 21 at her home, 95 E. 11th St., St. Paul, at the age of 42. The deceased was a native of Germany.

Hannah Morgan, the two-year-old daughter of Mr. and Mrs. Lou Morgan (Morgan and West) died March 25 in Boston.

Arthur Brill, manager and director of Ronacher's, Vienna, died late last week in that city according to a cable received by the New York Marinelli office this week. Brill is said to have been one of the ablest and best liked of the continental managers.

Adele Reno, formerly of Yule, Simmons and Reno, was found dead in a hotel at Yonkers, last week. She had retired from the act and was working as pianist in Yonkers when death overtook her. The body was taken to Boston for interment.

George H. Hall, stage doorkeeper at the Hippodrome, a position he had held for three years, died at the French Hospital, New York, on March 30.

## COL. HOPKINS WELL AGAIN.

Philadelphia, April 1.

Colonel John D. Hopkins stopped off here on his way to New York and looked over the local field with Charles H. Yale for a day or two. Colonel Hopkins has been recuperating at Atlantic City, having recently left a hospital in St. Louis, where he was confined for nearly seven months.

Colonel Hopkins spoke enthusiastically of the prospects for the coming park season, he being heavily interested in this form of entertainment in the west. He declares the wonderful growth of the moving picture and cut-rate vaudeville business has ruined the popular-price houses. Colonel Hopkins is headed for New York.

## MCGRAW, THE AUTHOR.

Besides the manager of the New York "Giants," John J. McGraw has devoted some of his time snatched away from the duties of general manager of his billiard parlors to place together a vaudeville sketch called "The King."

It treats of baseball, and will be played by Barney Fagan, who will have the assistance of five or six other people in the act. Bob Cummings is one of the cast so far selected.

Reich & Plunkett are attending to the routing.

## QUARANTINE DECLARED OFF.

There is free passage now for animal acts across the Canadian border. For several months all animal acts have been barred at the frontier, due to the presence of the "hoof and mouth disease" among cattle in several American States.

The embargo has now been raised from all except split-hoof animals, such as sheep, goats, pigs and the like. One of the first acts to go through was the Hippodrome Polar Bears, playing on the Bennett Circuit this week. Dog and horse acts are admitted without delay.

## "SKIGIE" SAYS RINGLINGS' AS GOOD AS HE EVER SAW

Camel Almost Bit Him. Thinks Mrs. Wulff is "Getting Fat." Curzon Sisters Look Like "Angels."



SKIGIE.

"SKIGIE" is ten years of age. His comment is not printed to be accepted seriously, but rather as the juvenile impression.

This article is written by "SKIGIE" without a program, his usual aid.

I am glad the circus is in town again. (Ringling Bros., Madison Square Garden.) I have never missed a year the circus has been in town, and I think this circus is as good as any circus I ever saw.

They had a very good band in the circus, and the clowns were the best I ever saw at any circus.

The girls who fly in the air (Curzon Sisters) were very good, and they do the same thing I saw them do at the Hippodrome. There were some people next to me last night, and when they went around a man said they looked like angels.

The horses that jumped through barrels (my pop won't tell me the names of the acts) were very good (Schumann Horses). There was another horse act I liked, too. There were eight horses (James Dutton's "Eight-Horse Act"), and they did a peach stunt.

There was a lady I saw at the Hippodrome (Mrs. Maude Wulff). She is getting fat. They had a pig act I liked (Lil Kerslake), and they had the horse (Hippodrome) races, and they let the girl beat. The chariot races were very good, and the men that ride at first after the grand parade (finale of "Introductory Pageant") are very good, too.

Before the circus started I went down and saw the animals and the baby camel, and the elephants held their mouths open and I threw peanuts in.

The "loop-the-loop" ("double somersaulting automobile") is very good, and the girl (Mlle. La Belle Roche) is very good. The auto turns a double somersault. The acts in the air are fair. I liked the way they dropped in the net at the finish (The Jordans).

There was one man (clown) and his ears lit up all the time and there is an act where the elephants telephone each other and the elephants are very big.

The camels are very greedy. If you give one a peanut all the others want some, and I almost got my finger in a camel's mouth because I held the peanut out instead of having it on my hand.

They have some zebras hitched to a wagon in the parade and the boy who drives them has to throw stones at them to make them go, and one of the men said of all the animals to teach anything to the zebras were the worst.

London, March 24.

A. L. Erlanger is in London, the guest of Oswald Stoll.

Sam Collins is announced as one of the cast of the new Revue at the Empire.

Howard and St. Clair leave London this week for two months in the provinces.

Joe Hart's "Polly Pickle's Pets" will be the center of a pantomime next season.

George Barclay, the agent, who has been ill, is still reported in a serious condition.

The Auers returned to London this week after touring the Barrasford time in the provinces.

Charles Barnold's Dogs will appear at the Empire, London, early in the summer of this year.

"The Gay Deceivers" lived up to the title by playing at the Holborn one show only last week.

Richard Golden's opening at the Palace has been moved forward a week. He opens there March 28.

Alfred Butt, the Palace manager, returned to London on March 17. He made a visit to the continent.

Willie Zimmerman made his second London appearance at the Empire this week and scored tremendously.

Charlie Adams, formerly manager of the Canterbury, is now a district manager for the Gibbons Circuit.

Helen Trix should have reopened at Newport last week, but the doctor ordered a further fortnight's rest.

It is rumored The Great Lafayette is becoming largely interested in the Barassford Tour through investment.

Mme. Albani, the operatic star, will make her first London appearance in the halls at the Metropolitan, March 28.

"Onaip" has been placed by Paul Murray of the Morris London office for the month of April at the Wintergarten, Berlin.

It is rumored the Hammersmith Palace will close shortly, the report saying the house will be turned into a two-a-night hall.

"England Invaded," on the moving picture sheet, is topping the bill at the Oxford this week. Business there is not so good.

Watson Scott, father of Great Scott, "the ladder act," died suddenly on March 7 of heart failure at his Kensington (London) home.

Signor de Caro's Troupe of Sicilian Singers from Messina will appear at the Empire. They are said to be all recent earthquake survivors.

# LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

Joe Wilson, as well as his assistant, Mr. Howell, are on the sick list, and Leon Zeitlin is looking after things at the Tivoli in their absence.

Callahan and St. George play the Hippodrome, New Castle, March 28. They played the opposition house in the same town a short time ago.

Friend and Downing are considering an offer for next season, which, if accepted, will give them the principal comedy roles in a provincial pantomime.

two-weeks' showing at the Wintergarten, Berlin.

A medal was presented to Jim Morton last Thursday by the Ballique Club, which Morton organized while in London. The medal is a spade guinea set in diamonds and rubies.

The Sunday smoking concert held at the Vaudeville Club on March 14 was a big success. Burt Shepherd was in the chair. The Brothers Ritter gave their first show in England at this concert.



FRIEND AND DOWNING.

The above photograph shows FRIEND AND DOWNING in LIVERPOOL, where they were placed at the top of the bill the week after their tremendous success in Brighton upon their initial showing in England. Since then they have been topping bills on the BARASSFORD TOUR.

On February 22 the boys opened at the OXFORD MUSIC HALL, LONDON, where the former successes were duplicated. They were engaged for the following week at the EMPIRE, SHOREDITCH (London), and held over for two weeks.

FRIEND AND DOWNING have appeared before the following ROYALTY since their arrival in London: JIMMIE BRITT, YOUNG OTTO, JESS FREEMAN, YOUNG JOSEPHS, JEWELL SMITH, PAUL MURRAY, JOHNNIE SUMMERS, JAMES MOONEY, JIM MORTON, EDDIE CLARK, DIRTY DICK and MAX RITTER.

T. E. Dunville showed the best number at the Hippodrome Pavilion last week he has had in some time. It was a song and monolog on "Hamlet."

At a meeting of the Agents' Association yesterday (March 23) the body decided to become a limited concern and will be registered as such very shortly.

The Empire, Kilburn, is a new Gibbons hall and will open on April 5 with The Great Lafayette as headliner. This house will be one of the largest on the circuit.

"The Moto-Girl," with Frederic Melville, leaves England next week for a few engagements on the continent, among which is a

Sam Mayo was enjoined by the Moss-Stoll Empires from appearing at the Plymouth Palace last week, Moss-Stoll claiming a contract. "The Ten Dark Knights" deputized for Mayo.

The Empire announces an up-to-date revue to be produced shortly. It will be written by George Grossmith. The ballet now appearing ("A Day in Paris") will run right along with the new one.

Terry and Lambert have just completed their Stoll dates and will lay off for a couple of weeks in London. They will then make a tour of some independent and Barassford halls until September when they expect to sail for the States.

W. C. Fields may not come over this season. The closing of the Hippodrome caused the postponement of his engagement there, booked for May, and an offer to play the Moss-Stoll Tour at a lesser salary was rejected by the juggler.

In the action against Lalla Selbini, the Marinelli office was returned a judgment of \$160 and costs. Miss Selbini claimed she was forced into signing an exclusive agreement with Marinelli by threats of all sorts, but the court couldn't see it. The case may be appealed.

Jack Johnson is billed to play the Holborn Empire March 29, but the bills will have to be taken down. There are many who do not believe the colored fighter will fill his dates on the Gibbons Circuit for some time to come. The contracts were made before Johnson left for Australia.

William Lee, by permission of Julian Rose, will deliver the "Levinaky" monolog in the halls Rose does not play. It is very possible that Lee will cover all of England with this material as Mr. Rose intends leaving England in about two months. Lee is working the Empire Bolton this week.

The Payne halls and the Gibbons Circuit are not on any too friendly terms, yet this week at the Holborn Empire (Gibbons) Mary Law, who is playing now at the Tivoli (Payne) deputized for Vic Monks. Still these two halls are always barring against each other, so there you are.

On their last week of the Stoll Tour, "The Itain-Dears," at the Empire, Nottingham, are reported as very successful. The act, after finishing the time on the Continent, will most likely be placed in the hands of Paul Schlutz, who will probably extend the time over there throughout the coming summer.

The Gibbons offices have taken over the Hippodrome, Islington, a hall recently closed by creditors. Before closing it was direct opposition to the Empire, Islington, the Gibbons hall in this section of London. It is quite probable the Hippodrome will either be turned into a legitimate theatre or a roller skating rink.

In Liverpool this week the fighting game is certainly in strong in the music halls. "The Star Bout," the Johnson-Burns fight pictures, and the Britt-Summers pictures all are appearing at different halls. A line on the bills advertising the Britt-Summers pictures says, "This is not a wrestling match but a fight." This is meant to reflect on the Johnson-Burns film.

"The Star Bout," which opened at Liverpool March 22, proved to be quite a revelation to the folk there. Both the first and second shows of the evening packed the house, and it looks as though the act would prove a big draw over here. The American slang in the piece didn't seem to do it any harm, and the audiences were very much interested throughout.

Walter Gibbons has announced that the offices of the amalgamated "Barassford, Ltd.," and the London Theatres of Varieties (Gibbons Tour) will be in the tele-

phone building at Charing Cross Road, and will be occupied about April 16. Thos. Barassford will be managing director of "Barassford, Ltd." What the connection is between this new corporation and the Barassford Tour is not made clear.

The first week the Divine Amylia played at the London Pavilion that house was packed to the doors. Vesta Victoria was on the bill also. Amylia was considered the draw. Miss Victoria left the next week. The Pavilion business is rather poor now. It seems that "art" is having awful going in London just now. Even Maud Allan has stopped packing them in at the Palace. It looks as though these two big West End halls will have to dress up a few acts for headliners.

The testimonial which will be given Will Collins, who recently left the Payne forces to join the Gibbons-Barassford staff, has caused no end of talk. The engineers are prominent members of the Agents' Association and there has been a growl from several artists who have been asked to contribute towards the Collins fund. One of the London Sunday papers which devotes considerable space to the hall, has (without mentioning any names) taken a whack at testimonials of this kind.

The Barassford Tour is almost certain to invade Munich and Berlin before very long. This was given out by Mr. Barassford along with the statement that notwithstanding the reports around about his retirement he was in the music hall business to stay and probably before the end of many months would be in stronger than ever. In a good many cases over here the artists place Mr. Barassford in the position of William Morris in America and they (the artists) would not like to see him out of the business.

I understand Charlie Reed, who is the assistant booking manager of the Gibbons establishment, has a "grouch" on over my note of a few weeks ago that the Crown, Peckham, was receiving all the worst of the Gibbons bookings through another hall in the same neighborhood securing its supply from the same source. Reed is reported to have said the management of the Crown placed a salary limit on the bill, which held down the show. That may be, and the explanation sounds reasonable, but the fact remains.

Will Collins, formerly of the Syndicate, but now with the Gibbons forces, is doing a lot of provincial work nowadays. It seems that it is left with him to secure independent halls in the provinces to book in conjunction with the Gibbons-Barassford time. Mr. Collins is said to have brought about the booking arrangement between his office and the Palace and Pavilion, Glasgow, and the King's Theatre, Edinburgh. It looks as if the Barassford-Gibbons combination were after the Moss-Stoll Empires, and unless the big combine really comes off there will be quite a fight for theatres in the provinces. The three theatres mentioned above are among the foremost of the independent provincial halls.

Melville Ellis has turned down an offer to play at the Coliseum. Mr. Ellis has been to Paris and is going again. He will

arrive in New York in time to resume his tour over there on April 19. Mr. Ellis is not at all dissatisfied with his short London engagement at the Palace, and says he blames himself for not having ascertained conditions before appearing. He and Alfred Butt are on the best of terms, Ellis having closed the week at the Palace of his own volition. Mr. Butt objected to a song or two of Ellis' as having contained "double meaning" in the lyrics, and this amuses the pianologist, who says he has heard "stuff" in the London halls which would not be tolerated anywhere in the States.

#### HOLBORN, EMPIRE.

London, March 24.

The bill this week is held up wholly by Vesta Victoria and Karno's "Mumming Birds." These acts are on very late. The early part of the show is not lively.

Harry Rogerson does a lazy number, singing a song and doing some tired tumbling that passes him very nicely. Rogerson is so natural with his lazy work that he had the audience yawning with him. Wilson and Waring in "An Ugly Duckling" do a combination burlesque olio and Madison's Budget number. The man is a good comedian but the "business" of the pair is rather ancient. A good, quiet fellow showed next singing "I'm Always Doing Something Silly." Jay Laurier is the guilty man and should be handled more like a good act, instead of handing him one song which takes about four minutes.

The audience was rather disappointed when it was announced that Victoria Monks was not going to play the hall, but seemed satisfied with her deputy, May Law. Miss Law is a violinist, and judging from the applause she is popular with the Holborn folk.

And then comes another "kid wonder" who imitates. This one is a little girl of about eleven and her name is Jenny Alexander. She is a cute kid and the audience forgets the imitations. Fasoia is an Indian Wonder-worker and Magician, probably the biggest flop handed to a regular audience in some time. He does a lot of the big cabinet tricks used by the others in this line but makes a mess of things. The dressing and material used in the act finish it before commencing. In the bedroom scene which Fasoia does, the room resembles that of one in a boarding house that owes itself money.

Alice Holliander is a sweet-voiced Australian girl, but takes herself too seriously. For after all she is working the music halls, and probably will never receive more than \$3,000 a week. Conan and Doyle (not related to Sherlock Holmes) and Lalle Brook were also there.

"The Stella Girls" are a likely bunch. That is they are likely to be good if the act stays in the business. The act, 'tis said, has been playing for eight years or so, and they are probably going after a record. It is certainly a mystery how they can do it with the same voices that they are inflicting on the audiences here this week.

Lyons and Cullum get away big, due to the girl's good footwork on the dancing mat. The girlie is there with the tap stuff, and if she would lose some of the stiffness while dancing, would make a corking single for this side.

Barry Lupino had no trouble, though he had to do a lot in a very short time.

## PARIS NOTES

BY EDWARD G. KENDREW.

Paris, March 22.

The new program at the Alhambra is a good one and business is splendid. Newcomers are Karlsson Sisters, contortionists; the 4 Aces, comedy acrobats, of which troupe the dwarf is amusing; Smaun Sing Hpoos, the smallest gymnast known (26 years of age; 2 ft. 9 in. high); Mile. Jane Bernal, chanteuse, who had replaced Nitta Jon in holding the stage, while Horace Goldin is setting his illusion act; Gustave Barra, musical eccentric; and the Trio Normand and Leonard, a fine musical and dancing number. B. Troba, Alexandre and Bertie, Vasco, "the mad musician," (who is not so mad as they make them); Hall and Earle, and the 3 Ausonias remain for the month.

Thos. Barassford was present in person on March 15, being on his way to Biarritz, where he is going for a month's vacation. He told me there is no truth in the report that he was retiring from the control of the business which at present bears his name, but he intends to take a thorough rest, and rumors to the contrary can be taken *cum grano salis*.

The post-office strike in Paris, cutting us off from the rest of the world, compels me to mail this through the courtesy of the Transatlantique Company. It will be posted on board of one of its steamers at Havre, fully stamped, although not passing through a French post office.

The music hall section of the Council de Prud'homme, a board of conciliation consisting of three directors and three artists for the settlement of all disputes, is now in session and polishing off many cases. This council has existed for many years for ordinary trades. It was in December last, thanks to the energy of the Union Syndicale des Artistes Lyriques in France, that it applied to the stage for the first time. No less than fourteen decisions were rendered last week, all in favor of the artists.

E. Rottembourg, late representative of Seguin Tour, now with Sherek & Bruff, says he will shortly visit the United States, and may possibly open a branch office of his new firm in New York.—Mr. Rigod (M. Nollet) the owner of the Apollo in Paris, and also formerly a partner in the Seguin's South American concerns, has been appointed Mr. Seguin's agent in Paris.—The Kursaal, Geneva (Switzerland) will reopen with variety on April 1st. Booking by M. Roy, 3 Boulevard Montmartre, Paris, for this establishment.

The premiere of the new spectacular revue "Paris Singerie" was given on the 18th, at the Olympia. It is a most glittering production. I cannot extend the same compliment to the authors. There is everything possible to please the eye, but nothing particularly clever in the lyrics. I witnessed a full dress rehearsal. Ethel Levey dances well, and it is a pity we do not see more of her. She is the best as an explorer, following in the trails of Roosevelt, for she sings in the forest scene an American song that is warmly applauded. The acme of this revue is the bicycle riding of two apes—the finest per-

forming monkeys we have had. Consul was a marvel, but Mr. Marinelli has booked two which are human in all but speech. One of the good skits in this revue is about the success of American singers at the opera in Europe, in spite of the accent, so a loving French mother has sent her daughter to New York that she may acquire the "language of Shakespeare" and so get a big engagement in Paris!

The lease of the Casino de Paris was disposed of this week, and acquired by L. Vidal, who has been in charge on behalf of the liquidator, since the supposed American, Relth, failed some weeks ago. The reserve price was \$4,825, and there were few bids, it being eventually knocked down to M. Vidal for \$5,018. Although there are 30 years unexpired, no one wished to assume the additional obligations which accompanied the sale: the concession for the cloakroom, refreshments, advertising and sale of programs are already farmed out for nine years. There is also a ground rent of \$10,700 yearly. This music hall is now playing to capacity as a popular resort, with fauteuils at 77 cents, and a promenade at 35 cents—which seems to be the only means to make it pay.

Wilhelm Hagenbeck will vacate the Cirque de Paris on April 4.—Two acrobats fell on the 15th at the Eldorado, Nice, and one was badly hurt.

"Chantecler" is the great subject in theatrical circles just now. In this political piece of Rostand, which has been promised for the past six years, and may not even see the footlights this next season, all the characters are those of birds. That is the only fact publicly known up to the present. But I am told that the following is the story of the play: A cock finding life somewhat monotonous with his little wife, the hen, thought he might be the king of the farm yard and cause the sun to rise by his daily song. He therefore dreams of other adventures, and when a sweet pintado alights in his kingdom, hiding from some sportsman who would shoot this bird for her pretty plumage, the cock protects her, falls in love and together they elope to the forest. They make the acquaintance of the denizens of the forest, taste all the charm of forbidden love and learn the songs of the lark. One night the cock forgets to announce the approach of day. But the sun rises just the same. He is in despair, for the day has come and the cock did not crow. It is possible, then, that the sun can rise without the crow of the cock? He has been deceived; he has crowed all these years for nothing—there is no other solution than death to such a deception. This "nursery rhyme" is written in Rostand's finest verse, and is said to be richer in language than even "Cyrano de Bergerac" or "L'Aiglon."

Loie Fuller sailed Saturday to make arrangements to open with her dancing school at the Boston Opera House. Miss Fuller will remain three weeks, and then return to Europe for her pupils, who will go to Boston to rehearse all the summer to be ready for the next opera season.



# THE WOMAN IN VARIETY

By THE SKIRT.

Hoboken must be a strange place. Last Saturday night when a couple (man and woman) finished their sketch on the stage of the leading vaudeville theatre in the town, an officer rudely announced he arrested them for violating some law in New Jersey the wife of the comedian gave evidence about. The comedian and his theatrical partner were placed under bail. The wife told the judge the players carried the story of the sketch into their private lives, and she, as the lawfully wedded spouse, objected.

Well, Gertrude Hoffmann will be back home to-morrow. Her show ("The Gay White Way") doesn't play during Holy Week. Miss Hoffmann rejoins it at the Broadway, Brooklyn, the Monday following Easter. I wager Gertie will be glad to ramble about a week with her son and her automobile. Max, her husband, has been the musical conductor during the season whenever his wife appeared on the stage. Someone told me Miss Hoffmann and "The Gay White Way" had returned \$75,000 to the Shuberts as profits since Gertie entered the show. She has had a great quantity of advertising wherever the piece played. One nasty paper in the west maliciously attempted to vilify Miss Hoffmann. She sued it for \$100,000. I don't blame her. While in New York the imitatrix-dansecuse will arrange for her plans next season. Incidentally I wouldn't be surprised to see Gertrude Hoffmann on a roof this summer. She was a life-saver at Hammerstein's last season, so I am told.

Everyone seems to believe that imitations in vaudeville are the easiest of all to capture the audience with. I am inclined to that view from something I heard this week. While standing in the rear of a theatre when an imitator was on the stage, a man beside me said to his companion: "She's imitating Vesta Victoria now, and it's very good, too." But the imitation was not of Miss Victoria.

I don't believe there is a more stunning looking woman on horseback than Mme. Wulff, of the Ringling Bros.' Circus. In a mole color princess habit with large hat to match, Mme. Wulff is a picture.

Lynn Darcy could pose for the perfect woman and leave far behind her sister artists who are doing it. Miss Darcy is the most beautiful being in tights seen around New York this season, excepting the only Annette Kellerman.

Willa Holt Wakefield is wearing an ecru lace robe heavily embroidered in gold over pale green. Some day when Miss Wakefield becomes real extravagant I know she is going to have a gold piano of her own. Just like the one Cohan & Harris gave Jean Schwartz, who, I regret to hear, is ill.

What neat-appearing girls those Curson Sisters are. They wear their hair most becomingly, and, strange to say, upon finishing their perilous feats in the Ringling show, not a strand is out of place.

By far the most striking costume I have seen in vaudeville this winter is the one worn by Edith Hinkle. It is a black robe made of those fascinating Egyptian scarfs.

For Amelia Caire I suggest silk stockings. Lisle threads never did look well, and never will.

The four Schmergel's Elephants girls dress very neatly in scarlet satin, soubret dresses, and have good nerve around the big brutes, although there is one who looks typically American and seemed scared to death.

"The Top o' th' World" closes at the Majestic, Brooklyn, to-night. Bailey and Madison, the stars of it, will look after their vaudeville engagements early next week.



HOUDINI TIED UP IN STOCKS.

At Ashton-Under-Lyne, England, on March 2, HARRY HOUDINI, "The Handcuff King," was placed in "the stocks" as above shown. They are an ancient relic of the town, and in times gone by were the place of public chastisement for wrong-doers, who were permitted to speak to no one or read while confined. For protection against enemy while locked up Houdini provided himself with VARIETY.

Vesta Tilley and Walter De Frece, her husband, arrived on the Celtic. Miss Tilley opens at the Colonial Monday, and will probably sing mostly new songs. She will remain there two or three weeks, playing six in all for Percy G. Williams exclusively.

## MURRAY AND MACK NEXT SEASON.

Murray and Mack are the newest additions to vaudeville. They have been booked for all next season through the Pat Casey Agency. The present organization will close its season in "The Sunny Side of Broadway" April 10 at Dayton, O., in order to play a ten-weeks' engagement in a repertoire of their former pieces, commencing at the Grand Opera House, Los Angeles, May 2. The vaudeville time starts August 14 at the Orpheum, Butte, Mont.

"The Sunny Side of Broadway" will go out next season under the management of Ollie Mack & Boyle Woolfolk, with Max Bloom featured. It opens at the Park, Indianapolis, Ind., July 31.

"The Bar of Melody," a B. A. Rolfe musical production, received its initial showing at Devonport, England, last Monday night. It has been booked over the Moss-Stoll Tour. Mr. Rolfe arranged the number on the other side.

James J. Jeffries, at the Boston Orpheum this week, is preceding his act with a series of moving pictures showing the champion engaged in his every-day vocations on his western ranch. Jeff is getting down to weight splendidly according to report, and the New York newspaper sporting reporters have this week evinced a general impression that a Jeffries-Johnson match is becoming a rosy probability.

The report around this week had it that Alex. Carr had gone back under the chaperonage of Mortimer M. Thiese. Mr.

Frank Coombs and Muriel Stone have received contracts for the Orpheum Circuit, opening at Denver April 5. After playing eleven weeks from that date, they will complete the circuit commencing in September.

J. B. Morris' new house in New Rochelle opened three nights last week. Then the authorities found fault with its construction and ordered it closed again. The house remained dark for several weeks after its completion, the license having been held up by the local lawmakers. An opposition theatre in the town is owned by a fraternal organization.

The Mount Vernon Theatre, Mount Vernon, opened Thursday night under the management of F. F. Proctor. It will give moving pictures and popular priced vaudeville.

In the "managers' room" at the United Booking Offices this week a large sign was hung reading "For Sale Cheap. A Scotch collie. Am going Europe. Paul Durand."

Daisy Harcourt is substituting this week for Mitchell and Cain at the American. The latter team declined to have their running time cut down to 10 minutes.

The Gleasons and Fred Houlihan will not play again before next September. Miss Gleason has recovered from her recent illness, but her physician directs a long rest.

The National, Rochester, commenced to book the five acts weekly played at the house through the United Booking Offices this week. The admission at the National is five and ten cents.

The Palace, Hazleton, Pa., is "laying off" for two weeks. It's a new house and was opened during Lent. That's nearly as foolish as a speculator laying in a stock of tickets for Holy Week.

Bonita and "The Harmonists" with enough others from "Wine, Woman and Song" to fill a company of seventeen will play vaudeville after the show closes. Bill Lykens on the mizzen-mast.

Claire Romaine, "London's Pet Boy," sails for home April 28 on the Lusitania. Miss Romaine has played continuously over here for eight months, and has engaged to return next season. It is reported that Miss Romaine, who is as captivating, if not more so, in skirts as in the male garb she has so successfully affected, will wear the customary female costume altogether the next time.

Ted Marks hit the Big Alley on Saturday without his mustache. He looks like a Spring yearling wild for exercise. If it hadn't been for his high hat, no one would have recognized Terence. Ted saw his smooth-shaven countenance in the World and now the mustache is starting to grow again.

# PICTURE NEWS

## CUT OFF SUMMER HOUSES?

A strong report was prevalent this week that the Motion Picture Co. is seriously considering whether to refuse shipment of films to theatres converted for the summer only into a moving picture place of entertainment.

It is said there has been a conclave held on the subject. If the move is made, it will be in the interest of the all-the-year-around picture place, which is opposed during the temporary spell by the legitimate theatre's change of base.

Some picture people said they thought an order would issue forth to supply only those places where the established policy is pictures, unless a town should contain no house of that description.

Picture men generally, while crediting the rumor that such an action on the part of the Motion Co. is possible, stated they did not think it would occur at this time. The number of theatres taking advantage of the summer season for a picture display is enormous, said one film man, and if the M. P. Co. should decline to furnish the supply, there would be no competition with the independents for that trade. The "independent" obstacle is expected to at least delay the proposed measure.

Another reason advanced was that if the pictures should be withheld from legitimate theatres, a vaudeville bill at nominal cost could be installed. This plan might prove as effectual opposition to the regular picture houses as direct competition in the films.

## COMPETITION FORCES ACTS IN.

For the first time this week there is a vaudeville show at the Nickel, Lewiston, Me., previously a straight picture house. The Mystic started up a short time ago with vaudeville shows in addition to pictures. This opposition drove the Keith place, where Jeff Callan is manager, into a like plan of entertainment.

The new policy drew large business all last week.

## 80,000 FEET OF FILM.

The New York branch of the International Projecting & Producing Co., on Monday released about 80,000 feet of new film subjects. The material arrived about 11 o'clock in the 14th Street office and had all been disposed of by 2 p. m., three hours later. The shipment represented \$9,000 at the manufacturer-renter price.

## PATHE FRERES BALKING.

Paris, March 23.

In spite of all the recent discussions of entente cordiale between the different film manufacturers in Europe, there is still no firm assurance of a permanent fixed arrangement.

The latest rumor is that Pathé Frères have declared they will not abide by the price stipulated at the recent Congress, and that they intend to be free to dispose of their output at their own figures.

If this is confirmed the whole aspect of the trade convention will be changed. All the arrangements made for keeping up the price and stimulating the output may eventually fall to the ground.

## SWITCHES ON PATENTS.

The International Producing & Projecting Co., the film independents will hereafter operate under a license from the Columbia Phonograph Co., who hold certain rights to the Armat-Jenkins patents.

It is understood that this arrangement is in part due to the unsatisfactory outcome of experiments by the International with the McKinney camera and projecting machines which they acquired when the concern was formed.

The right of the Columbia people to operate under the Armat-Jenkins patents has recently been established in court. The Jenkins interests were disposed of some time ago to the Columbia Co. Later the Armat faction disposed of their entire ownership to the Biograph Co.

The latest ruling gave to the Columbia Co. so called "shop rights" or the privilege of manufacturing the patented articles.

## BOLT TO INDEPENDENTS.

New Orleans, April 1.

Herman Fichtenberg, who operates three electric theatres on Canal Street, joined the independent moving picture faction this week, bringing with him in the bolt, according to report, nearly three hundred other exhibitors.

Fichtenberg gave out an interview in which he said the step was taken by him after careful consideration.

## PARIS RENTERS' SYNDICATE.

Paris, March 22.

A syndicate of renters was created here March 16 with a permanent address at 13 Rue de Drouot.

The following officers have been chosen, all prominent dealers in films here: Mm. Astier, president; Vessier, vice-president; Perrigaux and Davignon, secretaries; Lallemond, treasurer.

## NO KIDNAPPING PICTURES.

Youngstown, O., April 1.

City officials in this section are putting the ban on all "kidnapping" or similar pictures.

Motion picture people who made films in Sharon will not be able to exhibit in this locality as a result.

## STRICT IN 'FRISCO.

San Francisco, April 1.

An ordinance has been introduced and passed to print by the city's governing board, providing that the seating capacity of any moving picture house shall not exceed 400, and further provides that a fine of \$500 shall be imposed upon the management of any such place who shall exhibit any nude or obscene picture, or any delineation of a murder, suicide, robbery or the beating or illtreatment of a human being.

For many weeks a penny paper of this city has waged a relentless warfare upon the nickelodeons, urged to the task, says rumor by the Theatrical Managers' Association, which has openly declared against the picture shows.

The affiliated moving picture managers are putting up a strong battle and may be successful in tempering the severity of the new act.

## KLEINE GOING TO COAST.

Chicago, April 1.

George Kleine, the Chicago moving picture manufacturer, leaves for a trip through California Saturday.

## STOP UNAUTHORIZED USE OF FILMS.

Harrisburg, Pa., April 1.

A representative of the Motion Picture Patents Co. appeared here this week, one Douglas by name, and caused the sheriff to issue executions against certain Biograph-Edison films held by the Lyric and Star theatres.

Mr. Douglas made it plain to the authorities that the two theatres proceeded against had not complied with certain license conditions required by his concern, and were not entitled to the use of the reels. The house made no complaint. They gave up the reels upon demand, but continued their exhibitions through the week with other subjects.

## NO "POSITIVE" TRUST.

Paris, March 23.

Mr. Smith, the Paris representative of the Eastman Co., has explained that there is no "trust" for the supply of "virgin" stock for positives, and that the Eastman Co. does not intend to corner the market—which would be contrary to French law.

A manufacturer will not be tied entirely to Eastman but can obtain a portion of his blank films from any other maker, according to Mr. Smith.

## SMITH HOLDS ON.

Youngstown, O., April 1.

Charles E. Smith remains in possession of the Princess, despite all efforts of new lessees to oust him.

Smith's lawyers have succeeded in having the case put off several times, and in the meantime the theatre plays to turnaway business. After Smith had succeeded in bringing the place from a recognized "dead one" to a veritable gold mine, the lessees sought to give others possession.

## ACQUITTED IN BUFFALO.

Buffalo, N. Y., April 1.

It was decided in a special term of the Supreme Court held here March 29 that A. W. Schlagter, manager of the Theatre Comique (a moving picture house) who, it was claimed, ran a Sunday show and was arrested, was not guilty.

The judges based their decision on the findings of Judge Gaynor of the Supreme Court in Brooklyn.

## PICTURES AT NELSON.

Springfield, Mass., April 1.

The new lessees of the Nelson have announced an opening to-day, presenting four acts and pictures. The show is to be changed Mondays and Thursdays.

To date no information can be obtained as to who is going to run the house, or with what other house the vaudeville end will alternate.

Mrs. Nick Hughes, who plays the landlady in "Fun in a Boarding House," fractured her knee Tuesday night at Hathaway's, New Bedford. Mrs. Hughes has played the week out walking on the stage with the aid of crutches.

## WESTERN CENSOR BRANCH.

Chicago, April 1.

A committee of manufacturers has been formed here by the film makers of the Biograph-Edison group whose business it will be to maintain a censorship of all film made by the associated licensees. Its personnel includes George Kleine, George K. Spoor and the head of the Selig Polyscope Co. All film product placed upon the market will have to pass their scrutiny. This same committee, together with representatives of the eastern concerns, will constitute a board which will consider officially all questions touching the welfare of the trade in the western territory.

There is now formed in the east the same sort of censorship committee, which passes upon the availability of new pictures. It works in harmony with officials of educational and civic institutions.

## "The Wrong Bottle." Manhattan.

The Biograph studios must have a producer who is a wonder at dramatic trick work. In this subject a situation is worked up to a tremendous pitch of suspense by alternately shifting the spectator to either end of a telephone wire while life and death hang on the outcome of a telephone call. No better handling of a dramatic subject comes to mind. An old woman, ill in bed, is left in care of a 10-year-old girl, whose mother leaves home to attend an afternoon tea. While dressing the mother tears her finger on a pin and dresses the wound with a poisonous solution from a small vial. On the table in the adjoining sick room there stands a medicine bottle of the same shape and size. On leaving the house the mother takes away the medicine bottle and by mistake leaves the poison in its place. While chatting with her society friends one cuts her finger and the visitor volunteers to supply the supposed lotion from her hand bag. When she discovers the medicine bottle instead she realizes that the poison has been left with the child at home to administer to the sick woman. She rushes to the telephone. Frenzied ringing fails to bring "Central." The scene shifts back to the sick room. The child pours out the poison and is about to give it to the patient, but falls and returns for another spoonful. Back goes the scene to the frenzied mother still trying to get the telephone call. This shift of scene is several times repeated, with the introduction of the "Central" exchange, where three "hello" girls are gossiping and neglecting their duties. The tension of suspense tightens almost painfully until, just in the nick of time, the telephone connection is established and the sick woman's life is saved. The production is a remarkable one. As a bit of strong dramatic work it stands unique.

Rush.

The Royal, Sandusky, closed for repairs, reopens to-day. Carl F. Bitzer is the present manager.

The People's Amusement Co. will establish an amusement park at Sturgis, S. D. Richard Childers is of the company.

# THE RINGLING BROS.' CIRCUS

Whether the Ringling Brothers sort of "sized up" New York from their Chicago experience (where their own show has had its opening stand for years) or whether they knew the big town on its circus side by observation will probably never be known. However that may be, it remains the record that on the Ringling Brothers first entrance into New York under their own billing, the circus presented has captured the Metropolis.

Madison Square had the Ringlings last year, but under the paper and circus of the "Barnum-Bailey" show. As "paper" counts with the public, the Ringlings remained above the Harlem Bridge for all New York knew or cared.

Now it is different. The Ringlings' ambition to make New York forget P. T. Barnum and James A. Bailey as "the greatest showmen on earth" (Abe Erlanger, Percy Williams, Charley Frohman and Bill Morris excepted, along with Lee Shubert) may be realized.

The Boys From Baraboo have handed the people a circus at the Garden. Opening without any big feature billed, some expected a surprise would be sprung. Nothing of the kind developed. Al Ringling the ring general, let 'er run, and on the opening night the star of the aggregation came out in the form of the Curzon Sisters, closely pursued by The Arthur Saxon Trio for the honors, with The Schumann Horses trailing.

The first two numbers had the arena to themselves while exhibiting. Before and after each act the Ringlings provided a real circus entertainment from the opening pageant (showy in coloring, but rather light in quality and quantity, although filling the outer or hippodrome ring) to the "double-somersault" at the conclusion, the latter being well worked up to hold the house at a pitch, giving a first class finish.

One thing the Ringling Bros. Circus did. It gave the best lighted Garden the frequenters of the big resort have ever seen. Six extra arcs along each side, with big hunch lights distributed mid-way passed the sun-light shade almost for brilliancy. Also have the quintet of brothers innovated on the musical side. An early door finds a band concert in progress in the center ring after leaving the menagerie. It is a regular concert. Thirty-two pieces directed by Albert C. Sweet play as though making music was their business, and in the program of 36 selections for the conductor to pick from, there is no "rag" or "pop" stuff. That list is classy all the way, with special numbers and effects, like "The Military Fantasia" (Battle of San Juan Hill), arranged by Mr. Sweet. One of the many effects in this is a Maxim rapid firing gun.

A whistle and tapping the bell for the finish of the Hippodrome races are two items evidently greatly enjoyed by Al Ringling, since he delegates neither of the jobs to anyone else. The whistles are for the equine display in the three rings, the finale of the opening march. Some pretty riding by ten men in each ring, on three sets of handsome white, black and sorrel horses, respectively, give a fair send-off, followed by three herds of elephants. From then on the circus moves as a pendulum,

with no waits. The difficulty of laying out a fast moving ring show must surpass all other show efforts.

The thirty or more ring attendants wear uniforms, good looking, but they are not permitted to pose for the display of them.

The Ringling Bros. Circus at the Madison Square Garden just now is probably about the best balanced circus exhibition New York has ever seen. It may be "luck" in casting so big a show, or it may be good judgment, but whatever it is, the Ringlings receive the credit, and also for placing together the best lot of clowns who ever made the kids laugh. The leaders of the clowns as programmed are Jules Tournour, Al Miaco, James Spriggs, Deltorelli, George Hartsell and Rice. A small wagon drawn by seven or eight pigs in harness was an early hit in the fun-making.

There is pretty driving and riding on the Hippodrome track by Mrs. Maude Wulff and Miss Agie, while Jack Foley (or Albert Hodgini) turned the outside ring trick of the evening with his saddle horse to the accompaniment of a fast melody. It is a finely trained and catchy piece of horse-gait.

The Hippodrome races have been shaved down to actual excitement, and run the usual course. John Slater and Ray Worth are driving the four-horse Roman chariots. There are no women chariot drivers.

## RING NO. 1.

The "No. 1 Ring" at the Madison Square Garden, in the lay-out of the Ringling Circus arena, is at the extreme east end of the Garden, the most undesirable spot. For the acts appearing there, it is the most unfortunate. "Stage No. 1" just next, is not so badly located, coming closer to the center of the house.

Probably no one suffered as much through "Ring 1" as the horse numbers. In the center ring "Daisy" Hodgini, named and dressed as a girl, harmed Emma Stickney and Josephine Clark. "Daisy" is a man. Being of the sterner sex, and a cracking rider, he smothered the east end. Miss Stickney is a seasoned horse-woman. Miss Clark, who may be related to those Clark Brothers, capable of giving an entire circus performance by themselves, is a pretty girl and a good rider.

Charles Clark, of the Brothers, gave his juggling tricks while standing on his horse, but the technique of this was lost through James Dutton using the center for his pretty and spectacular eight-horse act. The best riding number in "Ring 1" is The Hobsons, with the girl doing the better work. A shepherd dog helps for the last trick, and a dog is also in use by the Three McCrees in the next ring (2). Two of the McCrees afterwards in this ring do an extremely neat "carrying act" (on horses), both nicely dressed in white, the girl looking especially pretty in a handsome soubrette costume of that color.

The Ringlings seem to give more attention to ground acts than aerial for the general scheme of entertainment. The Jordans, four men and four women, are billed as the "greatest," etc., casting act. They work above Ring 1, but other than one of the boy fliers, and a woman bearer, nothing of moment is shown. It is quite disappointing.

On the ground the Montrose Troupe in

acrobatics have some extremely good work from two-high formations, with a top mounter showing something in the twisting line. "Doubles" are frequent, but the most noticeable feature of the act, a high class one, is the long throws and catches made. Working on "Stage 2" at the same time is the Belford Family (New Acts). Another new act is J. Mijares, a wire walker. (Chances are taken in attempting to call "New Acts" in a circus arrangement, especially with the Ringling show, which may have carried its people for a number of seasons on the road.)

Earl McClair ran his herd of five elephants well and quickly, doing about the same routine if not altogether so as the two other trainers working at the same time. The "telephone" business used by all, is new in elephant training, and it is the first time in memory a trainer has caused the big mammoths to "talk" or call in the ring.

"Display 3" was confusing in the programming for "Ring 1." The Marvellous Mells did not appear above the Stage, while over the ring were either the Mells, The Millettes or The Wards, who did the aerial trapeze act with all its trimmings, including the long swing by a rope. This is a hair raiser, also performed by the Great Smiths in "Ring 2," while in both acts the men held the woman by the feet in a long backward and forward swing, working without a net beneath.

The Pachecos are under New Acts, while Techo, a Jap contortionist, may have been afterward De Marlo, another contortionist or the same, who can tie himself up in all sorts of knots.

The Jackson Troupe of cyclists in pretty red suits gave their usual high grade bicycle riding on the Stage, and the Patty Brothers also appeared there, the arena being cleared for the Pattys' final trick, that of one of the brothers "walking" on his head.

Horton and Liner did a burlesque bar act, a good comedy number, and the Prossit Trio also had considerable comedy in their acrobatic turn.

Jack Foley and Miss C. Bell gave an exhibition of skill in handling horses, while the Arthur Saxon Trio, one of the circus features, is under New Acts.

Frank Schadel (Anderson), who worked some trick horses, was lost through the attention attracted by the Schuman Horses in the next ring, although Schadel brought notice with a "travestied" menage act by a mule which wasn't travestied at all, so good was it.

Hodgini afterwards under the name of "Albert" (which may be his correct one) handles two horses, one a handsome strawberry roan, while on the Stage at the same time is Miss Francisco (New Acts).

*Sime.*

## RING NO. 2.

"Ring No. 2" being the center of the three rings, the natural supposition would be that the meat of the circus would be shown in this circle. The Ringlings have framed up so evenly a balanced program, however, that with one or two possible exceptions "Rings Nos. 1" and "3" easily held their own with the more prominent middle section.

Probably it has never previously occurred in the history of the show business that a feature locally known has returned amid the immense number of novelties and acts shown in a circus the

size of the Ringlings', and without featuring, stepped to the front as the undeniable hit of the show or circus.

That is what befell the Curzon Sisters, "The Aerial Human Butterflies," who had the arena to themselves. The management thoughtfully darkened the entire Garden to give the "butterfly" effect, and the girls simply looked "great" with the colored lights upon them as they circled about near the roof. One after another, their exhibitions drew substantial applause.

The Curzon Sisters caused a similar sensation when appearing at the Hippodrome, New York, some time ago. There may be other "aerial flying acts," and the "origination" may continue to be a matter of dispute to those most interested, but the Curzon Sisters can safely rest upon their record and their laurels.

Following the elephants, a troupe of which appeared in each of the rings the Great Smiths, an aerial trapeze team, were the first real act to show. The pair have a very interesting exhibition with the various rings and other attachments that go with it. Working without a net the men and women pulled off a couple of thrillers that were breath stoppers. A toe-to-toe hold with the women hanging down while the trapeze swung very wide was one and the finish the other, while not new, made a good closing.

"Daisy" Hodgini next occupied the ring. Just why the man has adopted the woman's dress is not apparent. It doesn't fool anybody. "Skigie," a "kid" of ten got it immediately. If the man were working alone there might then be a slight excuse, but situated as he is in the show with the women riders in the other two rings, it simply makes the other acts valueless. Hodgini is so far ahead of what any woman is capable of on a horse that all else looks decidedly tame. The man is a veritable wonder. He seems to be all over the ring and animal at the same time.

The Three Burtons, two men and a woman, showed a flying ring act of the usual sort. The tricks ran for the most part to feats of strength on the apparatus.

The Corelli Trio are doing too much knockabout stuff of the same sort that the clowns show. The Garden is too large for them to get the stuff over. One of the trio is a contortionist, with the funniest pair of long legs imaginable.

Robedillo was programmed for the center ring, but The Four Nevaros, an exceedingly good wire act, had the place instead. One of the two girls did most of the work. She executed several striking tricks, going after them in much the same manner that Bird Millman does. One corking jump of no less than four feet from the wire into a barrel and back to the wire again was the best. The act received its share of attention all the time.

Mrs. Maude Wulff put her very handsome horse through a capital routine of high school steps. A large, good-looking greyhound followed horse and rider about the ring mimicking the movements of the horse. Mrs. Wulff makes a graceful and imposing figure amount. She was last seen at the Hippodrome, New York.

The Three McCrees, two women and a man, gave a pretty graceful exhibition of bareback riding. As a finish the three perform on one horse and this was the



most pleasing portion. A large dog was introduced and added to the specialty.

Karrikichi and Yecho, a Jap combination had nothing new to show in the line of pedal juggling.

The Three Duttons in a cart riding act did the prettiest thing in the circus in the riding line. The trio, a man and two women, dress in pure white. The horse and cart are also snowy, and when in full action with many little electric lights of various color scattered about, they made a bully picture.

The Schuman Horses, James Dutton's "eight-horse act" and Edward Millette are under New Acts. *Dash.*

### RING NO. 3.

Despite every effort to spread the show out evenly "Ring No. 3" and "Stage No. 2" were slighted at several points. Once was during the trapeze display. In place of the multiplicity of smaller turns that has been characteristic of the Barnum-Bailey frame-up, there were several blank spaces in the Madison Avenue side of the arena. While the Jordans worked on the high wire interest was fairly well sustained, but in their pauses attention drifted to the far end of the arena where several trapeze drops were shown. The Jordans have three very neat girls in the act. They are nicely dressed in pink tights and work with snap. The trapeze act of the Shaws and an unnamed team of man and woman were rather tame. A moderately interesting Japanese perch act occupied the ring.

Lulu Davenport and Miss Green were handicapped by having to work against the central attraction of "Daisy" Hodgini, a ripping acrobatic riding act. The girls made a pretty pair, but the Hodgini feature of the display was too much for them. John Adgie has a beautifully kept troupe of ponies graduated in size from a well grown Shetland to a tiny animal no larger than a dog. They do mostly "liberty" work. The formations are attractive and the routine worked off in snappy style.

The Marnello-Marnitz Troupe of equilibrists were given the arena alone for their capital finish, the feat of playing bells with the acrobats in head-to-head position, the bells being belted on the ankles and wrists of the players. This rather missed by reason of its having to follow the sensational (if rather disagreeable) "head-walking" feat of the Patty Brothers on "Stage No. 1." The finish of the two acts should be reversed, that of the Patty Bros. coming last. Minor acts in this display were a routine of handstand feats by J. Mijarez and a single contortionist who did the regular pedestal work. Three contortionists were programed. Only one appeared. The main turn of the Marnello-Marnitz Troupe held its own against the rival attractions of a varied display. The use of the girls as understanders in the hand-to-hand work is a good idea and the quintet's style and speed carried them through triumphantly.

As for the rest the west end of the arena was very busy. John Adgie and Florence, Emma Stickney, The Clark Brothers (also concerned in the aerial act of the Clarkonians) and the Hobsons were four riding acts, each taking part in as many displays during which the "No. 3 Ring" easily held its own. The Clarks had a particularly attractive carrying and acro-

batic riding turn. They rode two pure white Arabian horses, among the prettiest animals in the whole show. Their feature trick was a clean forward somersault from the ground into an "outside" sitting position on the moving horse.

If the "No. 3 Ring" lacked interest during some of the displays, it undoubtedly monopolized attention in the flying trapeze number. The Clarkonians were located over "No. 3," and although a much larger troupe (and one including several women members) held the opposite end of the Garden, attention was centered upon the two men. The flyer of the pair is a marvel of skill. Some of his mid-air feats were startling both in the nature of the feats and the style of execution. He did only one or two single turns and his repertoire of doubles, twisters and pirouettes were highly thrilling. It is doubtful if there is another casting act in the list with his equal. The feature was a double somersault and twister in a return to the bar, a sensational feat.

The Four Navaros were shifted from the "No. 3 Ring" to the centre, changing places with Robledillo, the Mexican wire walking wonder, who monopolized the interest of his section of the audience with his eccentric feats as the "drunk," but somehow failed to make an impression with the wide swings on the slack wire. The Jackson Troupe was working at the same time. The organization numbers eighteen, being divided into two sections and occupying both stages. One group dresses in white and blue, the other in white and red, having a neat knickerbocker arrangement.

In the comedy acrobatic display the Livingstons ("Stage 2") and the Mardo Trio ("Ring 3") held their own. *Rush.*

### CIRCUS ACTIVITY.

Washington, April 1.

Business among the big tops is now in full swing from the indications here. A large number of railroad contracts have been filed within the last ten days. In the number are the following:

Norris & Rowe Circus, 22 cars from Los Angeles to San Diego (movement accomplished); thence to Santa Anna, Cal. For the same show three elephants and trainer from Lake Charles, La., to Santa Cruz.

Sells-Floto, 30 cars from Denver to Las Vegas, N. M., thence to Santa Fe, thence to Albuquerque, thence Socorro, thence to Las Cruces and thence to El Paso. The movement commences April 3 and continues with one stand daily until April 10.

Campbell Bros. Circus, 28 cars from Clinton, Okla., to Carmen, thence to Wichita, Kan. These stands will be covered between April 15 and May 12.

John H. Sparks Shows, 7 cars from Welden, N. C., to Warren Plains, thence to Louisburg, thence to Oxford, thence to Durham.

John H. Sparks Shows from Cordele, Ga., to Wilmington, Del., and intermediate points.

In all these contracts represent about \$6,000 in transportation charges.

The Ringling Bros. have purchased outright the act known as the Schumann Horses which is a feature with the Ringling Bros. Circus. It was originally brought over here under a contract which called for their services for this season only.

### BUFFALO BILL HERE.

Col. William F. Cody arrived in New York Wednesday and registered at his old headquarters, The Hoffman House. The Colonel said that with Maj. Gordon W. Lillie and Johnny Baker he would be active from now until the opening in getting the show in shape for the tour.

### THE BARNUM-BAILEY OPENING.

Chicago, April 1.

The Barnum-Bailey Circus, under the management of the Ringling Brothers, opens to-night at the Coliseum. The circus has been rehearsing since Monday.

It is the first opening date in Chicago for "The Big Show." It is ready, and the Coliseum will be packed. Most of the acts to appear are from across the ocean. There will be three rings and two stages. "The Balloon Horse" and "Auto Race" with the Larague Sisters have been successfully tested.

### AFTER CHEAPER LICENSE.

Austin, Tex., April 1.

The Ringlings have established a Texas headquarters at Austin for the purpose of circularizing the state with a view to arousing opposition against the present high license demanded for the entry of circuses.

J. E. McRacken, who represents himself as acting for the Ringlings, has addressed letters to various towns requesting the business men to take this question up. Petitions are recommended to be signed by the prominent people of each town.

The plan is not meeting with the general approval of Texans. At Orange, for instance, the business men have declared a circus would take more money out of the town than it would bring in. It is unlikely many signatures will be placed on the petition there.

The license is admittedly high, but towns in the Orange class all seem to view the situation the same way.

### CIRCUS ARTISTS, NOTICE.

Artists and acts playing with circuses, desiring to be routed in VARIETY'S Route Sheet must forward name of themselves and circus engaged with.

No names will be routed unless requested direct.

Route of circus not required. Send name once only. Further notification only upon leaving necessary.

The Hagenbeck-Wallace Circus opens its tour at Peru, Ind., April 24.

Belle Clarke, the equestrienne who played about in vaudeville this winter, has signed for the Robinson Circus.

The opening of the Howard Damon Shows has been set for Geneva, O., April 24. Among the acts signed for the outfit are LeRoy and Hayes, aerialists; Ardinger and Rowland, clowns, Mr. and Mrs. La Porch, gymnasts; H. Miller, talking clown; La Reve Brothers, acrobats; Edwin Gavin, contortionist; Charles L. Grove, handcuff escape; Walter Barrell, bag-punching dogs. Mat King will be boss canvasman and John R. Pepperdine will have the privilege car and candy concession. The winter quarters are in Geneva.

### THE FRIARS' CIRCUS DINNER.

Departing from the usual custom of setting a lot of food before a "hall show" agent, The Friars, on Saturday evening, March 27, gave a dinner to a foresome of hungry circus agent, principal among whom was Louis E. Cooke, who owns a regular hotel in Newark, New Jersey, and is also general agent of "Buffalo Bill's Wild West and Pawnee Bill's Far East" Combined; Major John M. Burke, press agent of the same thing (except the hotel); James Jay Brady, adjective with the Ringling Brothers Shows, and Willard D. Coxe, cited as a reformed circus agent. The chairman of the committee of "fixers" was James D. DeWolf, press agent of Keith & Proctor's Theatre in Broadway; his assistants were Lester W. Murray, Huy Steeley and Walter K. Hill.

It was a very pretty dinner and "peck" was set on the table at 11:30, and there was a band from the Ringling Show at Madison Square Garden led by Prof. Sweet and the band was the hit of the night, and there came a couple of actors from the Ringling Show and one of them bent himself into knots and the other was a clown, and it was a very nice dinner and everybody agreed that Mr. De Wolf and committee had made good all promises, and a letter was received from Bill Rice, who was down in Mobile, and he sent his regards.

Promptly at one o'clock the club house closed.

### MARINELLI BOOKS A CIRCUS.

Charles Bornhaupt, the manager of the H. B. Marinelli New York office, has given out the list of acts the agency he represents has placed to open early this month for the Circus Frank Brown in South America.

The acts are Morris Vincent and Mariani, clowns; Lecusson Family; Hegelmanna, aerial; Caicedo, wire; Little Walter, clown; Le Pages, jumpers; The Bristons, comedy bicycle; Igor Petschkoff Russian Troupe; The Cleirs, ring act, and Felix de Marce, monkey-jockey.

The Marinelli office has booked a great number of the feature acts with the Ringling Brothers', Barnum-Bailey and Hagenbeck-Wallace circuses for this season.

The last of the acts for the Hagenbeck-Wallace Circus was signed this week when contracts were delivered to the Plotz-Larelle Sisters, acrobats. The engagement was entered into through the Marinelli office in Paris. The girls sail for this side next week.

Now that it's all over there seems to have been no foundation for the idea that the Ringlings intended to shift some of the equipment from one to the other of their big shows. As far as can be learned only four cars have been brought to New York from Bridgeport. They came to New York the same day the Ringling Show arrived from Chicago, and were returned to Bridgeport two days later.

The transportation charges for the Barnum & Bailey movement from Bridgeport, Conn., to Brewster, N. Y., were \$672, making the entire bill for the jump from Bridgeport to Chicago \$3,590. It cost about the same to bring the Ringling Shows from Barnum to New York.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

Vesta Tilley, Colonial.  
"Cinderella," Fifth Avenue.  
Clifford and Burke (New Act), Fifth Avenue.  
Pauline?, Hammerstein's.  
McKay and Cantwell (New Act), Hammerstein's.  
Three Novettins, Hammerstein's.  
Belle Gordon (New Act), Hammerstein's.  
Charles J. Ross (New Act), Lincoln Square.  
Eugene Torre, Lincoln Square.  
The Tomsons, Alhambra.  
Nina Gordon, Alhambra.  
Valerie Bergere and Co. (New Act), Orpheum.  
Billy Barron, Third Avenue.  
Marion and Zora, Third Avenue.  
Conway and Barnes, Third Avenue.  
Creme Living Art Models, Columbia.  
Smith Bros., Columbia.  
Shepard and Ward, Columbia.  
Dale and Boyle, Columbia.  
Barnes and Crawford, Greenpoint.  
Alva York, Orange.  
Mr. and Mrs. Hugh Emmett, New Brunswick.  
Ella Hall, Perth Amboy.

Smith and Alexander.  
Dances.

21 Mins.; Full Stage.  
Fifth Avenue.

Joe Smith and Louise Alexander were the original "Apache" dancers with "The Moulin Rouge." They have several dances besides the Paris craze and the New York frost for their vaudeville turn. Six dances are listed. Three only amount to anything. As the act runs too long anyway, it would be well for the couple to cut two of the remainder at least. Aside from the "Apache," a dance called "The Devil Tempting Innocence," looked for a moment as though it would start something, but there was not enough of it to get more than a quick gasp from the audience. Miss Alexander appears for a matter of perhaps twenty seconds in a pale yellow combination suit after the pattern of the black bathing suit worn by Annette Kellerman. The outfit was cut extremely low, and for color this pale yellow thing has it all over the pink for appearing flesh like. A third person is used at the opening of the "Apache," appearing just long enough to sing one verse of a ballad. Smith and Alexander put up about the best thing that has been seen in the "Apache" line. It is perhaps a little rough for some of the people with a nice sensitiveness, but it got over all right at the Fifth Avenue on Monday night. Leaving out the desire for something sensational, Smith and Alexander are easily capable of giving a dancing number for the varieties that should be in demand. This was proven by the very excellent "Mechanical Doll" number at the opening. Miss Alexander makes an exceptional looking doll, and does the mechanical business beautifully. The couple are strong in appearance, both looking extremely well throughout. When they decide to "can" the "Apache" thing, they should make a desirable, classy dancing vaudeville combination. *Dash.*

## NEW ACTS OF THE WEEK

"Hotel Laughland" (11).  
Musical Comedy.  
23 Mins.; Five (Special Setting).  
Orpheum.

"Hotel Laughland" is a production by the Pat Rooney Co., which gave to vaudeville "Fun in a Boarding House" and "Simple Simon Simple." The billing says Pat Rooney produced the piece. It was adapted for vaudeville by Charles H. Brown and F. Nixon Nirdlinger. Four different people wrote the words and music of same number of songs in the piece. After the musical portion concludes, when Margaret Haney sings "Where the Big Bananas Grow," a "coon" melody, with three encores forced Tuesday evening most brazenly, the comedy adaptation came forth in extracts from "Dr. Dippy's Sanitarium." This was the only portion to please the Orpheum audience. The item overlooked in the "Dippy" part was the "rat" running across the floor. Max Reynolds, the Irish proprietor of the hotel, concludes to sleep in his office. Benjamin Grinnell as a "ham" actor and Miss Hanly as the proprietor's daughter (in Ophelia garb) appear to frighten consent to their marriage from him. Ralph Durfee in a dirty "tramp" make-up also aids. The Orpheum patrons thought the things said and done funny. Any audience not having seen this burlesque stand-by of a hundred disguises may think the same. Mr. Grinnell makes the hit of the company in his "Parts I've Played" song. Reynolds helps out as best he can, but there is not much of merit to the piece, songs nor fun. Eddie Lane is the bell boy with a "Going Up" elevator, although he doesn't say the words. A chorus of six girls, without being expensively nor prettily dressed, back up the principals. The costumes in the "coon" number look badly. Miss Haney is a pretty girl, but there is a little chorister who wears brown while Reynolds sings "Ellen McCue" (to a silent finish) who is as pretty—and as lively. "Hotel Laughland" is capable of being built up. This is its first metropolitan week. Something should be done with the piece, particularly up to the burlesque part, and that might be overhauled as well. It may be said that the dragged out act by Edna Luby just preceding "Laughland," undoubtedly depressed the house. This had its effect on the early part of the musical piece. *Sime.*

Zoubalakias.  
Modeler and Musician.  
14 Mins.; Full Stage (11); One (3).  
Columbia.

As a clay modeler Zoubalakias doesn't have to take his hat off to anyone. He works quickly and with an air of carelessness that greatly enhances the value, also having a catchy little trick of slapping the clay in rhythm with the music that secures him more than all the comedy of other modelers. The heads are extremely well done. Better ones of Roosevelt and Taft have not been seen. After the modeling Zoubalakias plays a sort of xylophone arrangement that is unnecessary. As a clay modeler he stands with the best, and this should be his forte alone. *Dash.*

Beatrice Morgan and Co. (18).  
"Dawn" (Dramatic).  
30 Mins.; Full Stage (Special Set).  
125th Street.

Beatrice Morgan in presenting "Dawn" has given vaudeville probably the most pretentious dramatic sketch it has ever received. Carrying a very pretty stage setting and a supporting cast of eighteen, the playlet runs a full half hour, becoming almost a play. It is probably too much so for vaudeville. The piece is a story of Southern California with Miss Morgan in a "Rose of the Rancho" role. One Jack Brennan (Robert E. Lee Hill) has just been acquitted on a murder charge. Although free the boys of the section believe Brennan guilty and intend giving him a private hanging. He evades the mob, making his way to the house of Requelita Prada (Miss Morgan) his sweetheart. Brennan admits his guilt to the girl, telling her he killed the man because he had slandered Requelita. As Brennan concludes the tale, the men return from their fruitless chase, finding the victim at their mercy. They decide on the hanging job at once. Requelita intercedes, pleads, and finally repeats the story to them, asking what they would have done under like circumstances. They agree to let Brennan go, providing he leaves the section. Brennan first secures their permission to return later. As dawn breaks, he departs; the finish. The story is well worked out, and allows the interest to lag only at one or two points. It has been nicely staged. Care and attention are shown in the details. It is hazardous to try a thirty minute dramatic sketch in vaudeville. The running of a program is interfered with. Miss Morgan is a big favorite in Harlem, and finds no difficulty in holding the house. She seemed just a trifle large for the role, but played quietly and intelligently. Her work in "Dawn" will at least make her some new friends in Harlem. Robert E. Lee Hill missed some points as Jack Brennan. His work marred the entire performance. The rest of the cast averaged very well.

*Dash.*

Kenney, McGahan and Platt.  
Songs.  
15 Mins.; One.  
Orpheum.

The placards at the Orpheum announced the trio as "Kenney, McGahan and Platt." The program held the previous spelling. The correct way is not known. It is a singing trio, with a man in blackface aiming for comedy through his color and talk. The comedy doesn't enter or help at all. Three or four songs are given. The bass sings well "Roll On, Thou Deep and Dark Blue Ocean." The harmony when the other two join ruins the chorus. The harmony throughout is at loggerheads. "Honey Lou" by the comedian brought something in the line of approval, as did each of the solos. The act did very well at the Orpheum, following an instrumental musical number. The trio should work up the comedy to better results, if it is to be retained, and practice harmony.

*Sime.*

Jack Johnson.  
Sparring and Bag-punching.  
9 Mins.; Full Stage.  
Hammerstein's.

There were no preliminaries about the act Jack Johnson produced at Hammerstein's Monday afternoon, his first stage appearance in New York. Johnson has shown in England, Australia and Chicago. An announcer proclaimed Johnson as the undefeated champion of the world. The hisses which greeted this speech drowned the applause. The gallery held many colored people. Johnson stepped on the stage, disregarding the disturbance, and went at the bag. On the third punch it flew in the balcony. The stage hands removed the apparatus without further ado, and Johnson proceeded to box his sparring partner, Kid Cutler, a white man, three one-minute rounds. The white man, handicapped by height and reach could not touch Johnson, who toyed with him. The audience offered much advice. At the conclusion of the bout, the announcer was not permitted to say that Johnson had deposited a forfeit to fight any man. Johnson called the announcer to the wings, and stepping forward made the following speech, which turned the tide in his favor, winning him some genuine applause to close with: "Ladies and Gentlemen (the latter emphasized), kindly give me three minutes of your valuable time. To-day I have deposited with the New York American \$5,000 as a deposit on a side bet for \$10,000 to fight any man in the world. If there is a fight, I hope the best man will win." Johnson is a drawing card, and seems to attract even those hostile to him through his color. His bearing while making the speech and the language proved the black champion is no novice on the stage. *Sime.*

"Maggie Riley."  
Comedy Sketch.  
22 Mins.; Full Stage (Special Set).  
Greenpoint.

Anna Marble wrote the playlet. In the first place it should have been a short story. In that form it would have been full of capital "heart interest," humor and character drawings. As a vaudeville sketch it is impossible, unless it is placed in more skillful hands than those of the present company. The company may be responsible for the act's failure to appeal. Miss Ashley, who has the principal role, plays in most stagey fashion—very much as though she had been painfully rehearsed to reel off written dialog without regard to its sense. Miss Willis, playing a matronly Irish woman, is rather better. She seems to give the part a certain sincerity that the others lack, but she is in a very minor capacity and was unable to pull the sketch through. Mr. Quilter acted the plebian father most amateurishly, while Mr. Bonn (the program credits none of the principals with a first name) made an utterly impossible leading man. The act needs a whole lot of revision in its text and greater revision of cast before it can hope to pass even an audience of provincial character. *Rush.*

Ernie Edelstein, the London agent, is the father of a baby girl born March 23. The mother is known professionally as Marguerite Broadfoot.

**Armstrong and Verne.**

**Comedy Duo (Parodies, Dancing and Talk).**

17 Mins.; One. Orpheum.

In the west Armstrong and Verne would be labeled "sketch artists." The Orpheum program calls them a "Comedy Duo." They may be from the west or from England, the woman only suggesting London, although slightly. Mr. Armstrong does a little of everything, and a great deal when totaled. He must since they remain in "one" for seventeen minutes, with Miss Verne looking well as her share. She could look even better by a little attention to her hair. There is talk, parodies and dancing, the latter by Armstrong closing the act to considerable applause, something they could receive in volume in much less than seventeen minutes if they had the knowledge wherewith to direct their ability to the best advantage. Armstrong seems an excellent comedian without understanding how to bring his possibilities to the fore. A comedy make-up with a little red on the nose goes to waste for any value it has in the proceedings. There is a parody on the "Rose" song. In it "pants" is substituted by "lose your desire to dance" for a rhyme, something Geo. Evans first had two years ago when travestying "Waltz Me Around Again, Willie." There is also something said about a wife chloroforming a husband, and the husband taking the poison. Little things like these lead one to believe the couple are from far away, or have been long away. Some conversation over the telephone is good enough, but the rest should be reshaped up. Twelve minutes would be plenty for the act anywhere. At the Orpheum they opened the bill.

*Sime.*

**Memora.**

**Mental Feats.**

11 Mins.; One. Lincoln Square.

"If it's a date, Memora knows it," is the descriptive caption in the billing. The act should be a capital attraction in the out-of-town districts where the national sport is the exciting spelling bee. That's what the Memora act amounts to, the Englishman undertaking to survive a hurricane of questions hurled at him by the audience. At the opening an announcer in brief explains that Memora will give the date of any famous event in the world's history "from Adam to the present time." Then Memora appears. He does seem to have a marvelous command over details. The questions came swiftly, although no one took advantage of the announcement to ask for the birthday of Cain and Abel. Every other event was called for from the date of the battle of Waterloo to the murder of Jim Fisk. Each time Memora was back with the date almost before the question was asked and numbers, months and days poured from his mouth. Once or twice the questioners protested that the dates given were wrong, but Memora paid no attention, hurrying on to the next question. One greybeard objected to 1859 as the date of the battle of Summit Springs.

*Rush.*

The Friars tender a dinner to the officers of the U. S. S. Yankton at the Astor tomorrow (Sunday) night.

**George Armstrong.**

**"The Happy Chappy" (Singing Monolog).**

10 Mins.; One. Hammerstein's.

Mr. Armstrong likely titles himself "The Happy Chappy" through his breezy, happy smiling style of handing out a singing monolog. The singing is only of parodies, very well written ones on the most current of popular songs. He has the first on "Don't Take Me Home." Armstrong looks like one of the leaders among parody singers at once. If he writes his own, the singer goes to the fore in the parody writing class also. The talk doesn't rank with the singing, though a story about a pawn ticket didn't miss a head. There are a couple of other good ones. Wherever George is from (this is his first New York week), they couldn't have argued much over the proper thing in dress. This dressing idea is quite valuable for single act playing "straight." Mr. Armstrong could greatly improve his appearance by having a tailor finish off a nobby suit for afternoon wear. It would give a better style to his bearing upon the stage. He has an odd little habit of holding up the index finger (a la Dr. Munyon, but not so high) while the audience is laughing or applauding. The jokesters will now ask what he does when the audience isn't doing either. That doesn't occur often, for Mr. Armstrong is there with an act. He needs but to improve it.

*Sime.*

**Hastings and Wilson.**

**"The Lunatics" (Acrobatic Comedy).**

11 Mins.; Four (Special Drop).

Hastings and Wilson, a western couple of young fellows, have arrived in New York with an excellent comedy acrobatic number, of real ingenuity in make-up, but padded too much in the comedy, making that somewhat heavy at times. This occurs mostly in the travesty; the burlesque "strong" act (especially for New York where this work is most familiar) and at the opening where the "cissy" portion is overdone. The talk then might be chopped down or omitted. Also the "rubber snap-back." That saw its best day long ago. The piece has a glimpse of a story consistent with the back drop, the wall of an asylum with the building in the distance. The two boys are escaped lunatics. Before the keepers appear to capture them, they go through their antics. At the opening one wears a green suit, the other a red. The red fellow is a dandy ground acrobat, having several new and difficult tricks, not the least of which was the lay-out somersault. To the music of "Yama, Yama" the red one also gave as pretty a loose dance as has been seen, with one original step. The taller of the two goes in more for the grotesque. They both succeed in securing plenty of laughs. Closing the bill at Hammerstein's, a hard spot through the make-up of the show, the act scored, and surprised as greatly. With two minutes off their present running time, and perhaps a better working arrangement, Hastings and Wilson will be a big comedy acrobatic number.

*Sime.*

Mr. and Mrs. Walter Hopper have a son since Feb. 28. The mother was formerly of vaudeville. The father is a son of Isaac Hopper, the Harlem millionaire and politician.

**Veronica and Hurl-falls.**

**Comedy Acrobatics.**

14 Mins.; Full Stage. Greenpoint.

The work of Veronica and Hurl-falls leads us to hope that the large army of comedy acrobats is in a way to get over its habit of making stock material out of the Rice and Prevost act. This team has developed a style and a routine of its own. They get away from the accustomed one, both in action and in dressing. The clown of the pair has a distinctive costume not noticed elsewhere, and the proceedings from start to finish are novel and full of surprises. The team have a capital contrivance for a finishing trick. Both mount a high pyramid of tables and, seated on chairs, do a back somersault to the mat, one after the other. It is a highly effective trick and at the Greenpoint secured a large amount of applause. During the act the laughs were frequent. The two have worked out a first-rate routine of clown comedy and straight work that keeps the act running at top speed, taking their ideas from no one. Such a system of building up an act deserves credit. There is no reason why the pair should not work up to a substantial place in vaudeville.

*Rush.*

**The Van Dykes.**

**Songs.**

17 Mins.; Full Stage. Columbia.

The Van Dykes replaced Wilkinson and Sully on the bill. It was rather a difficult matter to follow Miss Van Dyke. The other, a man, accompanied her on the piano. It would probably be safe to say the girl was trying to get away from a straight singing specialty, not a bad idea. In this case, however, Miss Van Dyke has not hit the mark. She has appearance and a bully voice, with rather a surprising range. Miss Van Dyke makes three changes, appearing in tights on one occasion. The weakness lies in the general frame-up. An idea of how badly the act is put together is Miss Van Dyke doing a sort of a skirt dance while singing "Carissima." With the proper material the girl would probably be able to land, but her present arrangement is hopeless.

*Dash.*

**Rastus Brown.**

**Singing and Dancing.**

12 Mins.; One. Greenpoint.

Rastus is all wrong. He seems to have an invincible desire to be a polite comedian, a mistake that has time and time again proved the undoing of colored singers and dancers. If Rastus only exercised the same good sense in laying out his act as he has in the selection of his name, there might be a future for him. "Rastus Brown" indicates all that is funny and entertaining in the colored performer. It creates a good impression at the outset. When Rastus makes his appearance the audience is prepared to laugh at an eccentric "darker." But Rastus knocks his good impression in the head by insisting upon talking between dances. What he actually needs most is a couple of good eccentric dances, a rollicking "coon" song or two and some one who will edit his polite efforts down to nothing.

*Rush.*

**"The Vassar Girls."**

**Musical.**

20 Mins.; One; Three; One and Four (Special Drops). Orpheum.

It is a long time since "The Vassar Girls" played about. Since that happened new settings (for New York) have been secured for the act by way of "drops." They represent sections of Vassar College, according to the program. The drops are new to New York, but not new in material. Two or three of the former girls still remain. One does not appear until the final electrical display. This brought the only applause and encores. It is more extensive in the number of lights used. The opening with seven girls playing wood instruments did well enough in a way for the first piece. But a choir setting with brasses following dragged fearfully through the selection from "Faust." The brasses again afterwards were only relieved by the electrical finish. A saxophone solo in "one" ("Rocked in the Cradle of the Deep") helped none. The finale is sufficient to place this act in demand if there is some life placed in the turn before the ending arrives.

*Sime.*

**Montgomery Musical Duo.**

**Musical.**

15 Mins.; Full Stage. Columbia.

The Montgomery Musical Duo got rather a poor start with the bell-ringing opening. It looked for a time as though they would never get into the running, but after the bells and a few imitations on the piano, the act started to run and finished strong. A stronger opening should be installed immediately, and the piano imitations cut. The pair have a new one in the instrument line. It is hard to describe, but the music sounds something like the bells with a modified tone. This instrument is very well handled, and the most pleasing portion of the specialty. The couple deserve credit for keeping their selections up to date. All the numbers were new and lively, which helped not a little. The turn fared very well at the Columbia.

*Dash.*

**Telegraph Four.**

**Comedy Quartet.**

15 Mins.; One. Columbia.

The Telegraph Four contains two former members of the Arlington Four. While it would be impossible to say to whom the idea belongs, the act follows along the same general lines. The Telegraph Four make up a good although rather light singing combination. The singing, however, is really the smallest portion. The comedy is the long suit. Besides the colored messenger who is the feature of the Arlington Four, the new combination have placed a Hebrew messenger boy, and he is the source of most of the fun making. The boy is a natural comedian, doing the Hebrew without makeup, and putting it over capably. A continuous smile is an asset. The boy seems to be new, but he has made a great start. The Four also indulge in a little dancing that gives variety. At the Columbia the act was easily the hit of the program.

*Dash.*

The Les Jundts open at the Fulton, Brooklyn, Monday.

**Hugh Lloyd.**  
**Bounding Rope.**  
16 Mina.; Full Stage.  
Fifth Avenue.

This is Hugh Lloyd's first week in New York, although he has at various times played single engagements hereabouts. For good, clean, snappy work on the bounding rope Hugh Lloyd has anything that has been shown to date distanced. He makes a good appearance, dressed in the uniform of a British sailor, and is assisted by a very pretty woman who also helps the general looks. She does not take part in the real work. Lloyd gets right down to his task from the opening, wasting no time on useless comedy or by waiting for applause. He runs through the usual routine in capital style, mixing up a few new ones now and then by way of variety. Lloyd has the somersaulting on the rope down to a science. He does it while playing different instruments, securing a few laughs out of the manner in which he dances on the wire while playing the violin, and then by turning a somersault while playing. The act opened the program at the Fifth Avenue this week before the house had become fairly settled, but scored a decided success despite that handicap. *Desk.*

## RINGLING BROS. CIRCUS.

**The Arthur Saxon Trio.**  
**Strong Act.**  
**Ringling Bros.**

The Arthur Saxon Trio are making their first appearance over here, having been secured by John Ringling in Europe. The trio, all men, are well known on the other side. They will be as well known here if they remain long enough. For a spectacular and showy strong number, there's nothing we have seen to compare. Three big men, each capable of performing a "strong act" by himself, introduce many feats of strength, commencing with weights, marked all the way from "120 pounds" to one lift of "1,450 pounds." Whether these figures are believed isn't material. The work is there. In the "1,450" display, one of the trio holds up by the soles of his feet that announced bulk. His more showy trick, however, and the best in the act, is when, on a plank laid across his upturned feet, ten attendants are seated, lifted thereon by the strong man's companions. Some comedy is made of this, and it begets itself naturally the ease with which the Germans pick up the average-sized men, one after another, causing laughter. The finish is the spectacular portion. Across a bridge extending over the middle ring, an automobile containing six men is driven. One joint of the bridge is supported by two of the Trio by their feet alone while laying on their backs. The Saxon Trio had the arena to themselves, and they "made good a mile." *Sime.*

**Miss Francisco.**  
**Animal Act.**  
**Ringling Bros.**

Miss Francisco, dressed as a Columbine, has a very neat animal act, using a pony, donkey, large ugly looking dog and another animal or so. The girl works them well, and on "Stage 2" instead of "Stage 1" (where it is now) the act named "The Three Friends" could be better seen and would be greatly appreciated by the children. *Sime.*

**Schumann Horses.**  
**Ringling Bros.**

The Schumann Horses were brought to this country from the Circus Schumann Berlin, as one of the features for this year's Ringling Bros.' Show. After seeing them there will be no question as to their making good in the feature class. The horses are shown in the ring by Edward Wulff. Mr. Wulff had a little trouble with them Friday night, but he is probably new to the animals yet, and with a little working will have no difficulty. Twelve horses are first shown going through a series of drill movements in a smooth intelligent style, ending with a striking picture; all the horses up on their hind legs. The first portion of the act resembles in many ways the Herzog Troupe at the Hippodrome. The closing of the act is the big show. Four animals jump into huge barrels, up on to tables, and as a semi-finale, a large wagon with four hogaheads (the ends knocked out) are drawn into the ring, and the horses jump through them. For the finish, the horses jump into the hogaheads, which are drawn from the ring in this manner. The act is a real novelty in animal training, and won a big reception. *Desk.*

**The Lorch Family.**  
**Ringling Bros.**

Eleven people, most of small stature and unusual youth, are concerned in a "Risley" act showing a number of novelties. One of their catchiest feats involved the use of two donkeys. The fliers were thrown through a series of somersaults into the saddles on the animals' backs. The size of the troupe gave them opportunity for a number of large and complex formations. They dressed attractively in blue knickerbockers and white shirtwaists. Working on the "Stage No. 2" during an elaborate display of acrobatic features the troupe secured a large part of the interest the audience had to scatter over a varied assortment of interesting exhibits. This is the first showing of the act over here. *Rush.*

**J. Mijarez.**  
**"Wire Dancer."**  
**Ringling Bros.**

J. Mijarez is new to New York, and maybe to Ringlings' Circus. Those who have seen Robledillo in vaudeville have a very good idea of Mijarez. He is such an excellent wire expert that it was some time before the discovery was made he was not indeed Robledillo. For the final trick Mijarez takes the slack for a wide swing. In swinging, he has everyone beaten, making almost a complete semi-circle. Why he is called a "dancer" doesn't appear. He is a "walker" in the front line, and performs on the tight or slack with equal facility. *Sime.*

**Edward Millette.**  
**Trapeze.**  
**Ringlings.**

Edward Millette has a very difficult spot to show his balancing trapeze performance. Placed between two big casting acts the single performer is almost lost sight of, and quite naturally. The routine consists entirely of head balancing on the swinging trapeze. While in this position the man smokes, drinks water and does the rest of the usual routine. It is a good act of its kind, but suffers through position in the circus. *Desk.*

(Continued on page 20.)

## HAMMERSTEIN'S.

William Hammerstein didn't worry over the rest of this week's bill after engaging Jack Johnson (New Acts) for the feature. When there is a "drawing card" at Hammerstein's, new acts have an inning, although of late Willie has often unloosened for strange faces.

On the program are two new members, and two playing the first time in the house, besides Johnson. By Wednesday evening Johnson had ceased to draw more than an ordinary attraction would downstairs. His strength was in the upper part.

Loney Haskell with a "tougher" spot than he even described it, following the Johnson act, said among his remarks: "All I want this week is the crap game privilege in the gallery." Haskell pulled down a laughing hit in his position. It was no easy job. He had to jump at the audience from the take-off. One spicy story did that. Loney followed with two or three others sandwiched in. Anything was excusable under the circumstances. Several new stories were given, and Mr. Hammerstein really should give Haskell some of the gross for a bonus. He stuck where many another would have dodged. Hastings and Wilson (New Acts) also had to suffer, winding up the show.

Princess Rajah was moved up to closing the first half. She did remarkably well in this, her eleventh and last week. Showing no nervousness from the snake bite of the afternoon before, Rajah handled another of the slimy things just as carelessly. The snake dancer has placed some comedy in the turn by a funny "wiggling" while her back is to the house. She scored decidedly with the chair finish, going through this portion of the act with a sore cheek where the ugly dispositioned snake had landed.

Marie Dainton was unfortunately placed following Mabel Bardine and Co. in "Neil of the Music Hall." This sketch, suggested by Rose Stahl's "Chorus Lady," weighted down the closing half of the first section. The greatest handicap to the piece is Miss Bardine.

Miss Dainton is a neat little English girl, with her own ideas of offering imitations. Following a "flopping" sketch, with a slow opening of Anna Held, and after this, the principal speech by Maude Adams in "What Every Woman Knows," did not help Miss Dainton any. She had a hard row to travel.

Le Dent, the juggler, opened the show. He does some good work with plates and balls. Le Dent is working the signs too mechanically for good comedy, and is wasting altogether Potter and Hartwell's "Man with the Two Heads." It would be better if Le Dent left this alone for what he gets out of it, a screaming hit with the originator. (Two clowns in Ringling Bros.' Circus at Madison Square have also taken this bit.) Le Dent closes well with the "bouncing hats."

Opening the second half The Exposition Four gave their full act, no one appearing anxious enough to see Johnson, the next number, to want the versatile quartet to leave. Each one of the Four is a good performer, and everybody in the house is agreed upon this long before they are through.

George Armstrong (New Acts).

*Sime.*

## AMERICAN.

The American is back to its original policy of a full "music hall" program this week. There are fourteen acts on the bill, if one may unblushingly label the "ill. song" and "song contest" things "acts." The first is "raw" "plugging" of the cheapest sort; the other nearly so.

Four numbers landed big hits on Monday evening, led by Willa Holt Wakefield. The bill was somewhat awry then. Annette Kellerman did not appear at all. She had made the usual speech at the matinee. Felix and Caire were called on quickly, appearing "No. 6" without an orchestral rehearsal. This operated against their usual big welcome, but they landed.

To carry away the honors upon her first appearance at the American must have greatly pleased Miss Wakefield. The American is close to Hammerstein's. For the grand finale, Miss Wakefield delivered a sweet little speech.

Another of the hits were Cameron and Flanagan in their truthfully drawn and naturally played "On and Off." It was close between this act and Miss Wakefield for the first place.

The other hit was Cliff Gordon, now an established favorite at the American. Mr. Gordon has played the house so often that on Monday evening he resorted to his oldest matter for the commencement of his "political talk," and for all one could tell to the contrary, no one in the audience ever heard it before. Cliff "tried out" a few notes on passing events, and brought up with some other late matter, scoring the bulls-eye plumb center. (Confidence Note: Bobby North, Gordon's partner in everything but his salary, was in the audience and DID NOT applaud).

"No. 10" sent Bosanquet too far down in the program, the latter end containing an overplus of music, and harming Hale and Corbin, next to last. Hale and Corbin play banjos, having a stereopticon display at the opening, called "The Evolution of the Banjo," showing by stationary pictures the changes in airs each ten years since 1848. The final piece is classical. Earlier the number would have gone quite well. Bosanquet, with his freak instruments and violin, would have also done better between "4" and "7," although he by no means had a mishap. The position was discouraging to both acts.

"The Irish Tenants," Casey and LeClair, carry out their programming "True to Life." It is an "Irish" sketch, odd through its novelty of strangeness nowadays, and the superior work of Maggie LeClair stands out brightly. As the Irish housewife, she is an artiste from her make-up and entrance to the final exit. Her performance can stand as a model.

The Cardownie Sisters opened the show with their neat routine of dances. The Three Brothers Huxter closed. Mitchell and Cain also appeared.

On the bill were Wilson Franklyn and Co. in "My Wife Won't Let Me." There is humor in the farce which depends more upon a girl in tights (Lynn Darcy). Miss Darcy has a "figger" and also speaks like Maude Odell. As an actress she is likewise on a par with "the" model. The sketch did quite well. If it were "blue" at Hammerstein's, the blueness has been taken out, or vaudeville times have changed. *Sime.*



## FIFTH AVENUE.

Bang! Hits are as plentiful at the Fifth Avenue this week as the proverbial April showers, one month ahead this year. It is one great big bill that is offered, and contrary to custom, runs fully as well as it reads. It would be difficult to pick one act as the hit of the program, although perhaps the most applause was accorded to Mike Donlin and Mabel Hite.

Nat Wills had anything but an enviable position following the whole program in the next to closing position. The comedian didn't mind it a bit but waded right in with his talk about "Hortense," to which he has added several big laughs. The parodies topped off by "Liberty," a song new to many, called him back for his Sewell Collins story, which he tells so well.

"At the Waldorf" fared worse than any other act. It is in its third week at the house. Appreciation happened once only during the running. That was for a song and dance by Percy Chapman and Ida Caston. This is not giving the pair any great credit, for it was but ordinarily done. It simply shows that what the people want in vaudeville is vaudeville. There is nothing new, novel or original in the offering. Vaudeville has had well dressed show girls before, and good looking ones too, something "At the Waldorf" can't boast of, and prettier stage settings. (Edwards Davis showed a prettier and more expensive set in his latest playlet, and Robert Hilliard has done quite as well in one of his sketches.) As to singing, there has been no end of better singing combinations. The whole thing lacks the snappy, lively variety atmosphere.

Ray Cox was there all the way, but it was the baseball finish that caught the hurrah. Ben Welch also in the first half came away smiling. After placing the house in the best of humor, Welch spoils it by a pathetic recitation.

The Duffin-Redcay Troupe closed. There is no more popular form of acrobatics than casting, and the boys got only what they deserved. It is a treat to see them "loop the loop." One of the fliers received rather a bad fall Monday night, but there was no harm done.

Hugh Lloyd, and Smith and Alexander, New Acts. *Dash.*

HEADLINERS NEXT WEEK.  
NEW YORK.

Vesta Tilley, Colonial.  
Sam Chip and Mary Marble, 125th Street.  
Pauline!, Hammerstein's.  
Laurence Irving and Mabel Hackney, Lincoln Square.  
George Mozart, Greenpoint.  
"Cinderella," Fifth Avenue.  
"Hotel Laughland," Alhambra.  
Jack Lorimer and Geo. Primrose (joint), American.  
James J. Jeffries, Fulton.

## CHICAGO.

May Irwin and Co., Majestic.  
Amelia Bingham and Co., Lucy Weston (joint), American.  
"The Operator," Olympic.  
De Dio, Haymarket.  
Clara Belle Jerome and Girls, Star.

## ORPHEUM.

There are ten acts on the program at the Orpheum, Brooklyn, this week, one number having been added to the usual quota to avoid a "wait" on the program.

As far as the show is concerned, while it looks large, there isn't much to it. The only two hits came in the second half. Will H. Fox, who opened after the intermission, was the chief applause winner, while The McNaughtons were the laughing hit of the bill.

Tom McNaughton has discovered how to twist some new combination of words. He and his brother, Fred, had the house laughing from the moment of entering, when a short travesty on "Superstition" commenced it. They are as funny as ever; funnier even, in these days when good comedy is so greatly in demand.

Mr. Fox has a versatile piano act now. He varies his playing by little snatches of monolog, all aptly and brightly delivered. The playing of the "Octav March" brought three encores. Mr. Fox's talk was laughingly appreciated. He has one or two new piano tricks, and is billed as "the starter of all comedy trick-playing piano acts."

"Superstition," by Bowser, Hinkle and Co., is a peculiar piece, with some good lines, but very much out of balance in action and probability. Chas. W. Bowser wonderfully resembles James F. Dolan in voice and delivery. His character is a cross between those usually played by Dolan and Clayton White. The sketch did well enough, although not holding itself up for many consecutive moments at any time. "Our Boys in Blue" gave the closing turn in one of the best drills on the stage, with a patriotic finale among quick firing guns and scenic effects, which aroused real patriotic sentiments.

In the first part Armstrong and Verne, "The Vassar Girls," Kenney, McGahan and Platt, and "Hotel Laughland" are under New Acts. It was the first half which didn't move the house to any degree at any time. Schmergel's "Musical Elephants" presented by Alfredo Rossi interested the most with their odd musical finale, and worked much better than might be expected on the stage of a theatre.

Edna Luby was the other number in this division. Miss Luby is singing three verses of Alice Lloyd's "spotlight" song, announcing it as an "imitation." She uses the "mirror" for each chorus. Miss Luby also says she imitates Marie Cahill, Marie Dressler and Rose Stahl. She does come close to Vesta Victoria at times. Some day when Miss Luby is around, "catch" her in the art of making the audience believe she has received an encore. *Time.*

Pat Casey has placed Sam Chip and Mary Marble on the Orpheum Circuit, opening May 10 at Cincinnati. The same agent booked Laddie Cliff in the west, the English boy starting April 19 at the Majestic, Chicago.

Edna Aug will play the Orpheum time at \$500 weekly. She is at the Olympic, Chicago, this week. The eastern manager couldn't see Edna at that figure. (Heavens! is Martin Beck "boosting" salaries?) Pat Casey booked Miss Aug for the west.

## COLONIAL.

Certainly the Colonial audience had no cause for complaint at either the quantity or quality of this week's offering, but for some unaccountable reason on Wednesday evening they remained impassive during the early numbers. De Haven and Sydney did their capital stepping almost without a ripple of response, and Niblo's Talking Birds performed to utter silence except for a slight patter of applause that only served to emphasize the stillness. During these early acts the audience filled only about half the house.

Nat M. Wills ("No. 3") found a better audience, and by the time he reached the middle of his act had the house awake for the first time in the evening. Cordial relations having thus been established the rest of the show ran along nicely. And what a show! As originally framed up it was a great big entertainment. With the addition of Irene Franklin (who brought down the hit of the evening in next to closing place), it became a monster bill.

Valerie Bergere and Co. had the usual sketch spot just before intermission. They are doing "His Japanese Wife," one of the most popular in the extensive repertoire, this week. Miss Bergere is at her best in the Japanese character, and the sketch is a nicely laid-out bit of sentimental writing, with a sure appeal to the feminine sympathy. Beside which it gives a splendid series of bright, pretty stage pictures.

The Military Octet was admirably adapted to open the second half. The musical act has undergone some changes. The Indian scene has been eliminated entirely and the action quickened thereby. A new singer in the camping scene did very well, as did a singing quartet which accompanied him. Altogether the number is in better shape than ever.

Andrew Mack is liked for his singing, but his sketch doesn't amount to a great deal as a vehicle. The comedian has all the best of the allotment of parts. All the laughs went to him. He handled the role in first-class style.

Raymond and Caverly did not do as well as they should have. They are using a quantity of new talk and perhaps are still a bit uncertain with it. The "twisted talk" near the finish got them the most.

Miss Franklin is using a new opening song, "I Don't Care What Becomes of Me," that should become one of her best numbers. The semi-comic lyrics recite the woes of a wife who suspects her husband of infidelity, and who plunges into a whirl of taxicab and cafe revelry with her household funds of \$1.83. The song is even better than "Tell Her Husband." The others were "Red-head," "The Waitress" and the new soubret character, the latter a gorgeous bit of happy burlesque.

The Sutcliffe Troupe made a splendid, bright closing number. *Rush.*

Marie Dainton is in her last week at Hammerstein's, and may return to England within a few days. Miss Dainton has respected all contracts for future time in vaudeville over here. It is said she has an offer for an American musical comedy next season.

Lucien Kesney has dissolved partnership with Mabel Carew.

## LINCOLN SQUARE.

The "music hall" scheme really went into effect this week at the Morris uptown house. Twelve acts were run off between 8 o'clock and 10:45. The show never stopped for a minute. The retirement of Irene Franklin and Burt Green from the bill brought back McMahon and Chappelle to the house, where they have become very familiar and in the same degree popular.

There was not a "flop" in the show Monday evening. In the dozen there were at least five numbers that could be described as a "riot." Felix and Caire took the honors, being shifted from the first half to next to closing. The youngsters have a series of new impersonations, a burlesque by Felix being a splendid applause winner. Their Rock and Fulton bit brought them back for half a dozen bows.

Tim McMahon was likewise called upon for a curtain speech after acknowledging a long string of encores with an odd bit of a dance and a song. Tim's temporary partner does extremely well, both with the talk and in the song and dance at the finish.

George Primrose returns to the city with a partly new act in which four boys (Kennedy Brothers, Burke and Grady) are concerned. An interesting scheme is used for an introduction. There is an illuminated frame at the back of the dark stage. Within are shown in colors the portraits of famous blackface entertainers from Billy Emerson to Eddie Leonard, and ending with Mr. Primrose himself, the dancer appearing in the frame at the finish. The rest of the act is framed up with a highly entertaining routine of singing and dancing, the inimitable "stepping" of the veteran being featured.

Sidney Drew and Co. were, of course, a large success in "Billy's Tombstones." Frances Keenan, a daughter of Frank Keenan, the legitimate actor, is in Mrs. Drew's former role of the sister. She handles it splendidly.

Henry Helme was moved up to the early part, making rather an overplus of singing in that section at the expense of comedy values. The audience, nevertheless, liked the foreigner, and expressed vast enthusiasm, likewise for another straight act, the Royal Musical Five, who immediately preceded.

Alf Loyal gave a bright, animated turn with his somersaulting dog as a sensational feature, and the clown dog to give the proceedings a comedy twist. There are few animal acts that have prettier dressing than that of Loyal's or give a more entertaining, swift exhibition. The Lincoln Square audience liked it from start to finish.

The Three Delton Brothers could quicken their act considerably. The need for faster action is apparent, particularly at the opening. They introduce themselves badly. A quick routine of hand-to-hand feats would serve them much better as an introduction than the strength test now in use. Their later work was better, and the audience stayed in until the pictures.

The others were Reid Sisters (opening); William Robbins, ill. songs; Caron and Herbert, and Memora, the last named under New Acts. *Rush.*

Kennedy and Rooney were replaced at Poli's, New Haven, this week by Hayes and Johnson. Clayton Kennedy's illness caused the retirement.

(Continued from page 18.)

**Acrobatic.**  
**Ringling Bros.**

The Pachecos do head-to-head balancing, the feature and final trick consisting of the "human bridge" as shown by the Stein-Erretto Family, with the difference the Pachecos work it on a plank above a revolving table. One of the troupe beneath turns the table and the plank in this position. Something very similar in the same trick has been performed by Keno, Welch and Melrose, the latter trio using a revolving arch instead. Later the Pachecos are concerned in a capital "Risky" act in Ring No. 3. *Sims.*

**Lil Keralake's Trained Pigs.  
Ringling Bros.**

The presence in the centre ring of the Schuman Horses, one of the novel features of the show, worked against the turn which occupied the adjoining platform. A dozen or more small pigs are used. They work through a routine of tricks rather more complex than is the rule in an act of this sort. It would make a capital comedy number if given on a vaudeville stage as an incidental of a large animal act. Alone it has not a great deal of variety, too much time being occupied with the same sort of effects. The pigs draw baby carriages, jump over hurdles and once or twice are made to misbehave, knocking over the apparatus. During the whole performance the porkers squeal wildly. The audience in the Madison Avenue end of the arena got a good deal of amusement out of the act and laughed heartily at the antics of the troupe. For the children it was a big scream.

Rush.

**James Dutton.**

**"Eight-Horse Act."**  
**Ringling Bros.**

James Dutton is showing something entirely new, to this city, at least, in bare-back riding. It is not so much the riding that he does, but rather the handling of eight horses in the ring. Riding two horses, standing, a foot on each, the other six horses come up from the rear, passing under his legs in pairs, until he has them in front of him. They pass back in the same manner, coming up one at a time until the eight are moving in single file, with Dutton on the last horse, managing the other seven as easily as a single animal. The horses are all of snowy white, and besides its novelty, the act makes a very pretty "sight" number.

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*Dash.*

**Belford Family.**  
**Acrobatic.**

The Belford Family is another of the Ringling Circus acts with no certainty it is "new." Most of the work is of the "Risley" brand. They have some very fast passing, three of the men occupying the mats at one time. The swift work, perhaps occasioned by the time limit in a circus ring where the whistle "closes in" on everything, gives an added attractiveness to the acrobatics. The Belfords have a good trick in the throwing of three boys holding together into a somersault from the feet, the trio turning over and landing upon their feet. They also turn over the two together, a "Risley" trick all the pedal acts have been showing lately.

(Continued on page 35.)

## VARIETY ARTISTS' ROUTES

### FOR WEEK APRIL 5

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from APRIL 4 to APRIL 11, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

**"B. R." "BURLESQUE ROUTES."**

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN THURSDAY MORNING TO ENSURE PUBLICATION.

B. O. D. Girls, 320 W. 96, N. Y.  
Abdala, Hilarion & Rosalia, 779 State, Bridgeport.  
Abdallah Bros., Three, 1236 Golden Gate, Frisco.  
Adair, Art, Queen, San Diego, Cal.  
Adams & Mack, Richmond, Mo. Adams, Mass.  
Adams, Mabelle, Keith's, Paterson; 13, Keith's,  
    Phil.  
Adelaide & Danera, Columbian, Cincinnati.  
Ader Tiro, 2328 N. 3d, Phila.  
Adelyn, Ben 369, Champaign, Ill.  
Adler, Flo, 13, Orpheum, San Francisco.  
Abearn, Chas., Orpheum, Easton, Pa.  
Abearna, The, 390 Colo. Ave., Chicago.  
Alban, Alford, Broadway, N. Y.  
Albani, Louis, 110 Broadway, N. Y.  
Alber, Gladis, Scribner's Big Show, B. E.  
Albino & Le Brant, 213 E. 25th, N. Y.  
Alburtus & Miller, 5, Palace, Dundee, Scot.; 12,  
    Palace, Aberdeen, Eng.  
Albright, Blanche, Orpheum, Evansville, Ind.; 12,  
    Lyric, Chattanooga, Tenn.  
Alexander, Scott, Keith's, Boston; 12, Keith's,  
    Providence.  
Alexandrea & Bortie, 41 Acro Lane, London, Eng.  
Alexis & Schall, 327 E. 25th, N. Y.  
Allen, Chas. H., 481 S. Morgan, Chicago.  
Allen, A. D., Co., 74 Pleasant, Montreal, N. J.  
Allen, Robert, Co., 100 W. 14th, N. Y.  
Allen, Albert & Bertie, 118 Central, Oskosh, Wis.  
Allen & Francis, 511 Southwell, San Francisco.  
All, Hunter & All, Claude pl. and New York ave.,  
    Jamaica, N. Y.  
Allison, Mr. & Mrs., Haymarket, Chicago.  
Alpha Troop, Danville, Wiclitia, Kas.  
Alphie, Mrs., Brooklyn, N. Y.  
Alzona, Zoeller, Tiro, Mardi Gras Beauties, B. E.  
Alvano & Co., West Middletown, O.  
Alvaretta, Three, Jersey Lilies, B. E.  
Ames & Corbett, Orpheum, Portland, Ore.  
American Tiro, 56 Penn Ave., Newark, N. J.  
Angell Bros., 323 W. 14th, N. Y.  
Angel, Mrs., 340 W. 4th, N. Y.  
Anchor, Bob, Jolly Girls Co., B. E.  
Arde & Eddo, 500 E. 84th, N. Y.  
Arizona Troop, 351 E. 18th, N. Y.  
Arlington Four, Hawthay's, New Bedford; 12,  
    Hathaway's, N. Y.  
Armstrong, Venetia, Union Hotel, Chicago.  
Armstrong & Clark, Orpheum, Kansas City.  
Armstrong, Geo., Maryland, Baltimore.  
Arthur, May, Champagne Girls, B. E.  
Arville, Dorothy, Romeigh Court, 35th, N. Y.  
Astaire, The, Majestic, Lincoln, Neb.  
Asters, Ladies, 144 Grob St., Hamburg, Ger.  
Auburn, Three, 333 Beacon, Sommerville, Mass.  
Auer, The, 37 Hergate, South End-on-Sea, Eng.  
Auger, Capt. Geo., 12 Lawrence Ed., So. Belling,  
    London, Eng.  
Austin, The, 10 Baker Lane, Rockville, Conn.  
Avery, W. R., 809 Forestville, Chicago.  
Ayres, Edward, 241 S. Adler, Phila.  
Aysard, The, 229 W. 38th, N. Y.

Baader, La Valle, Trio, 383 N. Christiana, Chicago.  
Baraban Russian Troupe, 109 E. 116th, N. Y.  
Bachman, Marie, Grand, Los Angeles, Indef.  
Baernstein, Harry, Bijou, Racine, Wis., Indef.

# NAT C. BAKER

"BOMBE ITALIANO COMIQUE."

**Western Vaudeville Association Time.**

Ballata, The, 819 E. 14th, N. Y.  
Ball, Marshall, Bijou, Lansing, Mich.; 12,  
Grand, Grand Rapids.  
Barber & Palmer, 617 N. 22d, South Omaha, Neb.  
Barrett & Bella, New Century Gloria, B. R.  
Barry & Wolford, Keith's, Cleveland; 12, Ben-  
nett's, Hamilton.  
Barnes, T. Roy, & Bessie Crawford, Greenpoint,  
Brooklyn.  
Barnes & Levina, Grand, Nashville.  
Barnes & Conway, City Sports, B. R.  
Barron, Babe, 20 E. 88th, N. Y.  
Barrett Sisters, 1064 N. 31st, Phila.  
Barrett, Marjorie, 450 Filmore, Pittsburg.  
Batro & McCue, 819 North Second, Reading.  
Baxter & La, 1508 Carey, Pittsburg.  
Baxter, Edna, 1001 E. 10th, Trenton.  
Beam, Will, 1563 B'way, N. Y.  
Bean, Wm. C., 150 Oxford, London, Eng.  
Be Anos, The, 3442 Chariton, Chicago.  
Beard, Billy, 1401 Dayton, Savannah, Ga.  
Beavus, Haridoro & Co., Victor House, Chicago.  
Bedell, Walter & Co., Crystal, St. Jose, Cal.  
Beecher, Harry, 1001 E. 10th, Trenton.  
Beeson, I. L., 10, Orpheum, Butte.  
Belmel, Musical, 840 E. 87th, N. Y.  
Bell Boys Trio, New York Stars, B. R.  
Bell, Chas. H., Majestic, Ft. Worth; 12, Majes-  
tic, Dallas.  
Bell, Arthur H., 488 12th Ave., Newark, N. J.  
Belford, A. G., Park Port Oberon, N. J., Indef.  
Belmont, Harry & Pearl, 30 W. Missouri, Kansas  
City.  
Benditt Sisters, Irwin's Big Show, B. R.

Bennett, Laura, Majestic, Dallas; 12, Majestic, Houston.

Bennetts Bros., 206 W. 67th, N. Y., c/o Williams.

Bergers, Valerie, Orpheum, Brooklyn; 12, Alhambra, N. Y.

Berhard, N. Y. City, 955 S. High, Columbia, O.

Berns & Howars 3007 Calumet, Chicago.

Bernier & Stella, 23, Hayward, Providence.

Berol, William, c/o H. Lehman, 100 Johnson, Union Course, Ros Queens, N. Y.

Beyer, Ben & Bro., Lyric, Dayton, O.; 12.

Kim's, Kimball, O.

Behrad, Musical, 43 Springfield, Newark.

Belclair Bros., Cook's, Rochester; 12, Kelt's, Providence.

Bertina & Brochway, 311 Third, N. Y.

Big & Bang, 178 Bruce, Newark.

Bile & Quast, Maryland, Baltimore; 12.

Broctor's, Newark.

Blaney & Wolfe, 357 W. 44th, N. Y.

Bingham, 335 Beacon, Somerville, Mass.

Bingham, Premier, Fall River, Mass.

Bixley & Pink, Avenue, Detroit; 12, Empire, Chicago.

Black & White Trio, 405 Columbia, N. Y.

Black & Jones, 118 W. 20th, N. Y.

Black, Chas., Miss New York, Jr., Co., B. E.

Blesmings, The, Orpheum, Oakland.

Bloom, Harry, Golden Crook Co., B. E.

Blood, Bacterien & Co., 25 Second St., N. Y.

Blum, Bomn, Brrr, Chas., Wash.; 12, Colonial, Atlanta.

Bluny & Chapman, Dixie, Charlotte, N. C.

Booth-Gordon Trio, 1658 B'way, N. Y.

Boind, J. W., Irwin's Majestic, B. E.

Boner, Harry & Gloria, Route 22, B. E.

Borden, Zemo, & Hynda Bros., 502 Chase, Joliet, Ill.

Bondien & Quinan, Toms River, N. J.

Bowers & Bowers, 3 Oliver pl., Everett, Mass.

Bowers, Walters & Crooker, Orpheum, Los Angeles.

Bower Comedy Quartet, Runaway Girls, B. E.

Bowen Bro., 1553 B'way, N. Y.

Bowds, Two, 1280 So. Decatur, Montgomery, Ala.

Boys in Blue, Alhambra, N. Y.

Brady & Mahoney, Irwin's Big Show, B. E.

Bradford's, The, 220 W. 14th, N. Y.

Brasby & Williams, 110 Boston, W. Pittsburg.

Brown, Barlow, 20 W. 44th, N. Y.

Breen, Harry, Proctor's, Newark, 12 Colonial, Lawrence, Mass.

Brenner, Samuel N., 2826 Phila, Phila.

Brennon, Herbert, & Downing, Helen, Bijou, Duluth, Minn.; 12, Minneapolis.

Broadway Boys, Huntings Co.

Bingham, Anna B., 28 Exchange, Binghamton.

Brinkley's, The, 424 W. 59th, N. Y.

Britton, Sadie, Coliseum, Burlington, Ia., indef.

Brixton & Brixton, 708 Lexington, Brooklyn, N. Y.

Brock, Temple Co., 23 W. 31st, N. Y.

Brook, Detroit, 670 2nd, N. Y.

Brooks & Jeanette, 20 E. 118th, N. Y.

Brown & Sheftall, 249 W. 59th, N. Y.

Brownies, The, E. F. D. No. 3, Topeka, Kas.

Brunettes, Cycling, 231 Cross, Lowell, Mass.

Buchanan Dances, 601 W. Chicago, Chicago.

Buchana, Empire, Ontario Hotel, Chicago.

Burke, John P., Russell, Springfield, Ill., indef.

Burke & Urline, 636 Blvd, W. Phila.

Buckley, John, 205 E. 14th, N. Y., c. o. Van.

Buhler, C. H., 1363 Putnam, Brooklyn, N. Y.

Burgess, George, 627 Trenton, Wilknap, Pittsburg.

Burns & Emerson, 1 Place Boledien, Paris.

Burns, Eddie, Family, Clinton, Ia.

Bart, Glen, City Sports, B. B.  
Bart, Louis, & Co., Orpheum, Harrisburg.  
Burton & Burton, 41 Beevor, B. B.  
Burton, Eugene, Burton, 335 State, Niles, O.  
Burton, H. B., Haymarket, Chicago.  
Bush, Johnny, Trio, Orpheum, Reading.  
Bush & Feyer, Garrick, Wilmington; 12, Mont-  
bank, Passaic, N. J.  
Buxton, Chas., Crystal, Menasha, Wis., Indef.  
Byers & Herman, 3649 Paxton rd., Cincinnati.  
Byrne Golson Players, Family, Rock Island, Ill.  
Byron & Langdon, 12 Temple, Detroit.

Caesar, Mysterious, & Co., Continental Hotel,  
Chicago.

Cabill, William, 305 7th, Brooklyn.  
Cain Sisters, Empire, Youngstown, O., indef.  
Cameron & Byrne, 91 Bartlett, San Francisco.  
Campbell & Brady, Hastings' Big Show, B. R.  
Carhrey Bros., Orpheum, Easton, Pa.; 12,  
Shubert, Utica.

Carrillo Leo, c/o Variety, N. Y.  
Carraya, The, 19, Perry, Pittsburgh.  
Carle, Hilda, & Co., Blue Ribbons, B. B.  
Carol Sisters, National, Steubenville, O.; 12,  
Lyric, Uniontown, Pa.  
Carlin, Rose, 514 Lenox ave., N. Y.  
Carlin & Otto, Greenpoint, Brooklyn; 12, Keith's,  
Phila.

Falls,  
Carroll & Dogs and Ponies, Grand, Portland, Ore.  
Carroll & Cooke, Los Angeles, Los Angeles.  
Carroll, Nettie, Trio, Barnum-Bailey, O. S.  
Caron & Farnum, Orpheum, Denver.  
Carter, Chas. J., Milton, Oceana, Wyndy, A. S.  
Carter, Lillian, Irwin's Majestic, B. S.  
Carter, The, 94 9th St., La Salle, Ill.  
Carry & Stamps, 83 Cant, Brooklyn, N. Y.  
Casad & De Vore, 313 E. Dayton, O.  
Caselli & Burt, Cambridge, Mass.  
Caulfield & Driver, Kalekrocker, B. S.  
Celost, 74 Grove rd., Clapham Park, London.  
Chadwick Trio, Orpheum, Omaha.

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Chameroys, The, 1251 48d, Borough Pk., Brooklyn.  
Chase, J. Henry, 2149, Coney Island, Wm. Indef.

Chase, J. Percy, Bijou, Oshkosh, Wis., indef.  
 Chatham, Jim, Irwin's Majestics, B. E.  
 Chapman Sisters, Avenue Girls, B. E.  
 Cherie, Doris, 23 E. 90th, N. Y. C.  
 Chester & Grace, Galety, Springfield, Ill.  
 Chevallier, Lonie, & Co., 1553 B'way, N. Y.  
 Chick & Chicklets, Miner's Americans, B. E.  
 Chinko, Orphen, Seattle.  
 Christy, Wayne G., Family, Clinton, Ia.  
 Church City Four, Strolling Players, B. E.  
 Clark & Turner, 146 W. 94th, N. Y.  
 Clare's Animal Actors, Lyric, Untown, Pa.

Carke, Corson, Harry, Grand, Blackpool, Eng.  
12, Prince of Wales, Birmingham, Eng.  
Clayton & Drew, Temple, Ft. Wayne, Ind.; 12,  
Oranheim, Evansville.

Orpheum, Evansville.  
 Clermontas, The, 129 W. 27th, N. Y.  
 Cleveland, Claude & Marion, 91 Beachland, Re-  
 vere Beach, Mass.  
 Clifford & Aimes, Clarke's, Jacksonville, Fla.  
 12, Orpheum, Tampa, Fla.

Clifford & Burke, K. & P.'s 5th Ave., N. Y.  
Clipper Comedy Quartet, Bijou, Benton Harbor  
Clipper Comedy Four, Keeney's, 8d Ave., N. Y.  
Clure, Raymond, Bijou, Duluth, Minn.

Clyde, Raymond, Bigou, Duluth, Minn.  
Clyo & Rochelle, 87 Park, Attleboro, Mass.  
Coe & Boyd, 12, Orpheum, Butte.  
Cogan & Bancroft, 1553 B'way, N. Y.  
Cohen, Tillie, Gayety, St. Louis.  
Colby, Mr. & Mrs. Franklin, Orpheum, Sioux

Cole, Will, 15 4th, Brooklyn, N. Y.  
Cole & Clements, Saymore Hotel, Phila.  
Collins & Brown, Orpheum, Seattle.

Colonial Septet, Hippo, Middleborough, Eng.; 12.  
Grand, Hanley, Eng.  
Colonial Quartet, 1862 Page, San Francisco.  
Columbia Musical Trio, De Rue Bros' Minstrels.

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Columbiana, Five, 126 Midland, Findlay, O.  
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Conroy, Le Maire, & Co., G. O. R., Pittsburg.  
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Conway & Leland, Hippo, Pallsey, Eng.  
Cook, Frank, Austin & Stones, Boston, indef.  
Cook & Madison, Casino, N. Y., indef.

Cook & Madison, Oasino, N. Y., Indef.  
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Cunningham & Marion, Empire, Hoboken; 12,  
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Curtis, Sam J., & Co., Colonial, Norfolk, Va.;  
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Curson Sisters, Ringling Bros., O. R.  
Cuttings, The, Lyric, Brady, Tex.; 12, Lampasso,  
Tex.  
Cutty's, Musical, Keith's, Boston; 12, Hammer-  
stein's, N. Y.

D

Dagwell, Natalie, and Aurie, Poli's, Worcester.  
Dainty Four, 242 W. 43d, N. Y.  
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Dale & Boyle, Columbia, Brooklyn.  
Daly & O'Brien, 1534 B'way, N. Y.  
Daly's Country Choir, 1440 B'way, N. Y.  
Dare, Harry, 325 E. 14th, N. Y.  
Darrow, Stuart, Mr. & Mrs., 12, Temple, Detroit.  
Darnley, Grace, Lagos House, Fairfeld rd., Vic-  
toria, B. C.  
Davenport, Ethel, 65 Irving pl., Brooklyn.  
Davis, Edwards, Keith's, Boston.  
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Davis, Bros., H. Henry Minstrels.  
Dawson & Whitfield, 346 E. 58th, N. Y.  
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Deas & Deas, 253 W. 30th, N. Y.  
Deaton, Chas. W., 815 Sylvan, St. Joseph, Mo.  
Deaves, Harry, & Co., Majestic, Denver.  
Dell & Miller, Hippo, Buffalo, Indef.  
De Croteau, Wm. E., Crystal, St. Joe, Cal.  
De Cotret & Keys, Empire, Aberdeen, Wash.  
De Faye Sisters, 47 W. 28th, N. Y.  
De Fur & Estes, 2319 Bellfontaine, Indianapolis.  
De Hollis & Valora, Colonial Belle, B. R.  
De Luson, Zelle, Orpheum, Los Angeles.  
De Vaux, Wells G., Crystal, Denver, Indef.  
Delmar & Delmar, Bell Circus, Mexico, Indef.  
Delmore & Darrell, Star, Chicago.  
Delmore, Misses, 418 W. Adams, Chicago.  
Delmore & Oneida, Grand, Portland, Ore.  
Delton, Al H., 538 19th, Milwaukee.  
Deltons, Three, 201 W. 38th, N. Y.  
Demaco, The, 112 North 9th, Phila.  
Deming, Joe, & Co., Mozart, Braddock, Pa.; 12,  
Mozart, Williamsport, Pa.  
Demonic & Belle, Columbia, Brooklyn.  
Dempsy's, The, 811 Turk, San Francisco.  
Demond Sisters, 605 Milton, San Diego, Cal.  
Denker, Rose, Behman Show, B. R.  
Deonso Bros., Mar., Hippo, London, Wog.  
Derenda & Green, 287 Stark, Portland, Ore.  
Demond Trio, Bijou, Lorain, O.  
De Mont, Robert, Trio, Cook's Rochester; 12,  
Shubert, Utica.  
De Vere & Greenwood, 9 Maple Park, Newton  
Centre, Mass.  
De Veau, Hubert, Central Hotel, N. Y.  
De Verne, Thelma, & Co., 4573 Yates, Denver.  
Devlin & Ellwood, Proctor's, Albany; 12, Pro-  
ctor's, Newark.  
De Young, Tom, 156 E. 118th, N. Y.  
Diamond Jim, Kentucky Belle, B. R.

Dickinson, Rube, 2910 Vine, Lincoln, Neb.  
Diercke Bros., 12, Orpheum, Batten.  
Dilla & Templeton, R. F. D. No. 3, Columbus, O.  
Dixie, Harris & Francis, 243 Jefferson, Decatur,  
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Dixon, Bowers & Dixon, 756 8th Ave., N. Y.  
Donnelly & Rotall, New York Stars, B. R.  
Doberty & Harlowe, 298 Broad, Brooklyn, N. Y.  
Dolores, Angela, & Co., Spokane, Wash.  
Dooley, Jed, Mozart, Elmira, N. Y.; 12, Family,  
Williamsport, Pa.  
Donald & Carson, Orpheum, New Orleans.  
Donigan, John, 2338 Cedar, Phila.  
Dorsch & Russell, Bijou, Bay City, Mich.; 12,  
Bijou, Saginaw.  
Dotson, Howard, 1553 B'way, N. Y.  
Douglas & Van, 76 Pacific, Brooklyn, N. Y.  
Dove & Lee, Imperial, B. R.  
Dow & Dow, 1921 South 4th, Phila.  
Doyle & Fields, Bijou, Hanoke, Mich.  
Dragoons, Black, 129 W. 27th, N. Y.  
Drew, Dorothy, Olympic, Chicago.  
Drew, Lowell B., 4229 Pecan, Roxborough, Phila.  
Drew's Clayton Players, Star, Chicago.  
Du Ball Bros., Three, Shea's, Buffalo.  
Du Bois, Great, Co., Scenic, Westbrook, Me.  
Duffy, Dan J., Lincoln Apts., Atlantic City.  
Dunbar, The Happy Hour, San Antonio, Texas.  
Duncan, Harry, Hyde's Hotel, Chicago.  
Duncan, A. O., Poli's, Waterbury; 12, Poli's,  
New Haven.  
Dunham, Jack, City Sports, B. R.  
Dunedin Troupe, Shea's, Toronto; 12, Bennett's,  
Montreal.  
Dunlap, McCormack & Co., Orpheum, San Fran-  
cisco.  
Duna, Harvey, De Rue Bros.' Minstrel.  
Dupres, Fred, 159 Albany, Brooklyn.

E

Earle, Chick, 501 North Capt., Indianapolis.  
Earle, Chas. Henry, Bijou, Newark, N. J., Indef.  
Early & Late, Century Girls, B. R.  
Eckert & Berg, 139 W. 14, N. Y.  
Edinger & Gordon, Varieties, Canton, Ill.  
Edinger Sisters, R. F. D., No. 1, Trenton, N. J.  
Edwards, Fred R., Bucklen Hotel, Elkhart, Ind.  
Edwards, Geo., 3505 Fleming, Allegheny, Pa.  
Edwards & Clarendon, 416 Elm, Cincinnati.  
Edyth, Rose, 345 W. 23d, N. Y.  
Ehrenfeld Bros. & Dutton, Family, Rock Island,  
Ill.  
El Barto, Wash, Spokane.  
El Cota, 1144 B'way, N. Y.  
Elastic Trio, Majestic, Pittsburg, Indef.  
Elenor & Ray, 2442 State, Chicago.  
Elliot, The, O. H., S. S., Pittsburg, Indef.  
Ellsworth, Eugene, & Earle, Edna Lindon, Bell,  
Oakland, Cal.  
Emerald, Connie, 41 Holland rd., Brixton, London.  
Emerson & Baldwin, 50 Rupert, Coventry, Eng.  
Emmett & Lower, 419 Pine, Darby, Pa.  
Emmett, Grace, & Co., Anderson, Louisville;  
12, Keith's, Cleveland.  
Empire Comedy Four, Orpheum, Harrisburg; 12,  
Poli's, Scranton.  
Engel, Lew, 223a Chancery, Brooklyn, N. Y.  
Englebreth, Geo. W., 300 W. 5th, Cincinnati, O.  
Enigmarelle, 252 Flint, Rochester.  
Esmeralda Sisters, Palace, Brussels, Belgium.  
Evans & Lloyd, 923 E. 12th, Brooklyn, N. Y.  
Everett, Sophie, & Co., cor. South & Henry,  
Jamaica, L. I.

F

Fagg's Minstrels, Birmingham, Ala.  
Falls, Billy A., Bijou, Lorain, O.; 12, Orpheum,  
Tiffin, O.  
Fantas, Two, 211 E. 14th, N. Y.  
Fanton, Joe, & Bro., Pathe's, Stockton, Cal.  
Farlardeen, Doll Irine, Hotel Rexford, Boston.  
Farlardeen, Camille, Rice & Barton's Gaity, B. R.  
Farrell, Billy, Moss & Stoll, London, Eng.  
Farrell-Taylor Co., 12, Orpheum, Kansas City.  
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Faye, Kitty, & Co., Orpheum, Portsmouth, O.  
Fee, May & Forbes, B'way, Camden, N. J.  
Fendell, Sam J., Strolling Players Co., B. R.  
Ferguson, Frank, 480 E. 43d, Chicago.  
Ferrard, Grace, Comique, Detroit, Mich.  
Ferry, Human Frog, New Home Hotel, Pittsburg.  
Fiddler & Shelton, Colonial, N. Y.  
Fields, W. C., Alhambra, N. Y.; 12, Orpheum,  
Johnstown, Pa.  
Fields, Will H., Majestic, Waterloo, Ia.  
Field Brothers, 217 7th St., N. Y.  
Fielding & Carlos, Lakewood Park, Vincennes,  
Ind.  
Finlay & Hanson, Terrace, Belleville, N. J.  
Finlay & Burke, Box 193, Onset, Mass.  
Finnie, Jack, 1911 South Chadwick, Phila.  
Fishe, Gertrude, Miner's Americans, B. R.  
Flake & McDonough, 272 W. 107th, N. Y.  
Flaskerty, Dan, City Sports, B. R.  
Fleming, Mamie, Hotel Portecase, Atlantic City.  
Fletcher & La Pierre, Fairland, Colorado Springs,  
Col.  
Flynn, Earl, 11, Orpheum, Salt Lake.  
Fletcher, Chas. Leonard, Keith's, Boston; 12,  
Keith's, Portland.  
Fonda, Dell & Fonda, Orpheum, Memphis, 12,  
Orpheum, New Orleans.  
Ford, Chas. L., 418 So. Franklin, Muncie, Ind.

Ford, Frank, & La Petite, 418 So. Franklin, Great  
Falls, Mont.  
Fords, Famous, 391 Gates Ave., Brooklyn, N. Y.  
Forrester, Musical, 508-50 Dearborn, Chicago.  
Forrester & Lloyd, 1553 B'way, N. Y.  
Fox & Evans, Hellig, Portland, Ore.  
Fox, Imro, Orpheum, Salt Lake.  
Foyer, Eddie, Atlanta, Ga.; 12, Savannah, Ga.  
Frane, Finlay, Co., Auditorium, Cincinnati.  
Franklin & Green, G. O. H., Syracuse; 12, Co-  
lonial, N. Y.  
Fredericks, Musical, Majestic, Galveston, Tex.  
Frey, Trio, c/o Frey, Post, Chicago.  
Frey, Fred, 301 Grove, Scranton, Pa.  
Friend & Downing, 418 Strand, London, Eng.  
Francisco, The, Miner's Merry Barlequers, B. R.  
Fredo, George, G. O. H., Indianapolis; 12, Co-  
lumbia, Cincinnati.  
Freeman Bros., Rose Sydel's London Belle, B. R.  
Frevoll, Frederick, 148 Mulberry, Cincinnati, O.  
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Frobel & Ruge, Orpheum, Salt Lake.  
Fullerton, Lew J., Summer pl., Buffalo.  
Fulton, May, 649 Lenox, N. Y.  
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Eng.

G

Gale, Ernie, 100 Eastern, Toronto.  
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Garden & Martin, Girls from Happyland Co.  
Gardner & Lawson, Box 720, Birmingham, Ala.  
Gardner, West & Sunshine, 24 Elm, Everett, Mass.  
Gardner & Vincent, Maryland, Baltimore; 12,  
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Gardner, Three, Children, 1958 W. 8th, Phila.  
Garritty, Tom, 282 Academy, Newark, N. J.  
Gath, Carl & Emma, 1553 B'way, N. Y.  
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.  
Gaylor & Graft, 244 W. 10th, N. Y.  
Gebhart, West & Berner, Majestic, Waynesburg,  
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Genaro Band, Cook's Rochester; 12, Temple,  
Detroit.  
Gibson, Sydney C., Orpheum, New Orleans.  
Gibson, Fay, Standard, Davenport, Ia., Indef.  
Gilder Sisters, Empire, Atlanta, Ga., Indef.  
Gleasons & Houlihan, 156 N. Willow, Trenton,  
N. J.  
Glendower & Manlon, Majestic, Ft. Worth; 12,  
Majestic, Dallas.  
Gilmore, Mildred, City Sports, B. R.  
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Goldman, Abe, New Century Girls Co., B. R.  
Goldsmith & Hoppe, 12, Orpheum, Salt Lake.  
Gordon, Belle, P. O. Box 40, N. Y. C.  
Gordon & Marx, Orpheum, San Francisco.  
Gordon & Henry, 1777 Atlantic Ave., Brooklyn.  
Gorman, Joe, Casino, Pittsburgh, Indef.  
Gould & Rice, 826 Smith, Providence.  
Goolsans, Musical, 8 Matthews, Binghamton.  
Gossans, Bobby, 400 So. 6th, Columbus, O.  
Gottlieb, Amy, 446 North St. Lewis, Chicago.  
Graces, The, 418 Grand, Brooklyn.  
Graham, R. A., Dime, Walla Walla, Wash., Indef.  
Grannon, Ila, Colonel, Lawrence, Mass.  
Grant, Bert & Bertha, Armory, Binghamton; 12,  
Lyric, Dayton, O.  
Grant, Sydney, 209 W. 261st, N. Y.  
Graham, Geo. W., Scenic, Providence, Indef.  
Gray & Graham, Orpheum, Kansas City.  
Gray & Van Lieu, Orpheum, Canton, O.; 12,  
Orpheum, Zanesville, O.  
Green & Weather, Nickel, Biddeford, Me.; 12,  
O. H., Rumford, Me.  
Griffin, Babe, Thoroughbreds, B. R.  
Grimes, Mr. & Mrs. Thomas, Bijou, Nashville,  
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Gny, Arthur L., B'way, Middletown, O.; 12,  
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Denora, Pa.  
Hamlin & Lytle, Orpheum, Lima, O.; 12, Orpheum,  
Canton, O.  
Hamlin, Hugo, William Tell House, Boston.  
Handler, Loula, 1512 B'way, N. Y.  
Hannon, Diggs & Burnes, Varieties, Terre Haute;  
12, Main St., Peoria, Ill.  
Henry & Jones, 1813 Watts, Phila.  
Hansome, Family, Hinton, W. Va.  
Hanson, Mildred, 1843 Dean, Brooklyn, N. Y.  
Hanvey & Baylies, 270 W. 39th, N. Y.  
Harris, Harry I., 2252 Wabash, Chicago.  
Harris, Chas., Gaity, Champagne, Ill.  
Harris, Sam, Vogel's Minstrels.  
Harris, Hattie, New Home Hotel, Pittsburg.  
Harrington, Gles W., 624 Actin, Toledo.  
Harrington, Alfred A., Bijou, Orange, N. J.  
Harrison, Al, Folies of the Day Co., B. R.  
Harmonious Four, Gem, St. Louis, Indef.  
Harvey, Elsie, & Boys, Maryland, Baltimore.  
Hastings & Wilson, Majestic, Johnstown, Pa.;  
12, Poli's, Bridgeport.  
Hatches, The, 304 W. 38th, N. Y.  
Hawkins, Jack, Anderson, Louisville, Ky.  
Hawley, E. F., & Co., 55 11th, Detroit.  
Hayden, Virginia, Demsey, Peoria, Ill., Indef.  
Hayden Family, 11 State, Oskosh, Wis.  
Hayes, Brent, Hippo, Shenfeld, Eng.; 12, Pa-  
vilion, New Castle, Eng.  
Haynes, Jessie J., 21 E. Robinson, Allegheny, Pa.  
Hays, Ed. and Clara, National, Rochester; 12,  
Binghamton, N. Y.  
Hayman & Franklin, Hippo, Woolwich, Eng.;  
12, Palace, Croydon, Eng.  
Hazard, Lynne & Bonnie, 251 E. 31st, Chicago.  
Healy, Jeff & La Vern, Rice & Barton, B. R.  
Hearn & Rutter, Pantages, Portland, Ore.  
Heaton, Billy, Charleroi, Pa., Indef.  
Heim Children, Keith's, Lawrence, Mass., 12,  
Keith's, New Bedford.  
Hendon, Whally & Lottie, 1908 Columbia, Phila.  
Hennessy & Son, Empire, Paterson.  
Henshaw, Edward, 80 E. 116th, N. Y.  
Henry & Young, 270 W. 39th, N. Y.  
Henry, Jack, 41 Laie, Leicester sq., London.  
Henry & Lise, Merry Maidens, B. R.  
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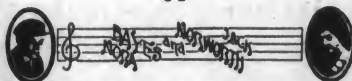


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OF



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Rose Sydel, 5-7, Empire, Albany; 8-10, Empire, Holyoke; 12, Gayety, Boston.

Runaway Girls, 5, Euston's, Chicago; 12, Empire, Cleveland.

Sam Devere, 5, Imperial, Providence; 12, Howard, Boston.

Sam T. Jack, 5, Avenue, Detroit; 12, Empire, Chicago.

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Thoroughbreds, 5, Empire, Indianapolis; 12, Buckingham, Louisville.

Tiger Lilies, 5-7, Folly, Paterson; 8-10, Empire, Schenectady; 12-14, Gayety, Albany; 15-17, Lyceum, Troy.

Travelers, 5, Dewey, Minneapolis; 12, Star, St. Paul.

Trocaderos, 5, Gayety, St. Louis; 12, Trocadero, Chicago.

Uncle Sam's Belles, 5, Bowers, N. Y.; 12-14, Lyceum, Troy; 15-17, Gayety, Albany.

Vanity Fair, 5, Casino, Phila.; 12, Waldman's, Newark.

Washington Society Girls, 5, Star, Cleveland; 12, Academy, Pittsburg.

Watson's Burlesquers, 5-7, Gayety, Scranton; 8-10, Luserna, Wilkes-Barre; 12-14, Empire, Schenectady; 15-17, Folly, Paterson.

World Beaters, 5, Olympic, Brooklyn; 12, Murray Hill, N. Y.

Yankee Doodle Girls, 5-7, Empire, Schenectady; 8-10, Folly, Paterson; 12, London, N. Y.

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Sella-Floto, April 6, Santa Fe, N. M.; 7, Albuquerque, N. M.; 8, Socorro; 9, Las Cruces; 10, El Paso, Tex.

## LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising of circular letters of any description will not be listed when known.

Letters will be held for one month.

P. C. following name indicates postal card.

Avery, D.

Anderson, Albert.

Ashcroft, Ralph W.

Arado, D.

Acas, The Three (C. O.)

Angers, The.

Alden, Bob.

Angie's Lions.

Austin, Claud.

Altus, Dan.

Adams, Isabel.

Albert, Guila.

Alpha Trio (C. O.)

Burdick, Ruth.

Bragg, Archie (C. O.)

Bell, Alfred J.

Bosley, Charlie (C. O.)

Baldwin, Kitty.

Rest, Louis P.

Brignola, E. (C. O.)

Beck, Carl E. (C. O.)

Belmont, Freda.

Brabams, The (C. O.)

Barrett, Bertha L.

Bertram, Helen (C. O.)

Belville, Ed. (C. O.)

Burton, Steve W. (C. O.)

Revan, C.

Bates, Mr.

Baggesen, Carl.

Bernard, Cliff.

Billyck's Seals.

Brooks, Herbert.

Buttler, M. J.

Bell, Floss (C. O.)

Bernard, Lester.

Bothner, Al.

Brandford, Tom.

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Romoff, Mrs. A.	Thurston, May Hender-
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Rigo, Harry.	Vallin, W. Ver (C. O.)
Rosani, Mrs. Wm.	Vivian, Annie (C. O.)
Raymond, Melville B.	Vivians, Two.
(C. O.)	Vaughn, Dorothy.
Reinhardt, Cyrus (C. O.)	Wittschirk, Fritz.
Ray, Elizabeth (C. O.)	Wilson, Leslie.
Roberts, Prof. C. E. (C. O.)	Williams, Leon.
Reynolds, Max (C. O.)	Woodruff, Henry.
Rice, Felix (C. O.)	Wooler, Frank.
Rowley, Sam (C. O.)	Walker, Thomas.
Redell, Ed.	Winchester, F. L.
Rehnee Family.	Whalen, Mike.
Richmond, McKee.	Wiseman, Geo. H.
Richards, Elv.	Whitland-Lelka Trio.
Robinson, Emily.	White & Stuart.
Rosen, R. O. (C. O.)	Wilson, Geo. W.
	Wolf, Lulu.
Stanhope, Joseph.	Weber, Harry.
Schols, Mr.	Wardell, Edith.
Smal, Miss.	Waggoner, Rod (C. O.)
Schulze, Henry.	Wallace, Boland.
Stone, Fred A.	Wilkinson, Mrs. O. J.
Shean, Alf.	Warren, Day & Warren
Silver, Morris.	(C. O.)
Schenk (Crandall & Schenk).	Williams, Male (C. O.)
Stelton, R. B.	Wallace, Frank (C. O.)
Stolte, Melville.	Williams, Arthur (C. O.)
Silbon's Cats (C. O.)	Wood, Marie.
Saona, Herr (C. O.)	Wood, Miss Maurice.
Slater, F. A. (C. O.)	Walters & Walters.
Silver, Joe (C. O.)	Walters, Ada (C. O.)
Sallina, Mile. (C. O.)	Windom, Constance.
Seely, Blossom (C. O.)	Wilson & Moore.
Satterlee, Gais (C. O.)	
Sullivan, James F. (C. O.)	Young, Florian.
Sylvester, Joe (C. O.)	Yunkel, Amy.
Sutherland & Curtin (C. O.)	Youngson, William.
	Young, James.
Stevens, Helen (C. O.)	Young, William (C. O.)
Stinson, J. B. (C. O.)	Young, Mrs. Wm. (C. O.)
Sutton, John H. (C. O.)	
Siegel, Emma.	Zink, Adolph.
Simonds, Jack.	Zarrow, George.
Stickney, Louise.	Zoubonakis, John (C. O.)
Stanley, Mr. & Mrs. Law.	


Campbell and Barber, comedy bicyclists, resumed the engagement at the Orpheum, Boston, on Tuesday, after having been compelled to lay off on the Wednesday of the previous week through an injury received by Doc Campbell to his knee.



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## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

### CHICAGO

By FRANK WIEBERG.

VARIETY'S Chicago Office,

Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—A well-balanced and carefully arranged bill, headed by the "Love Waltz," a piece handsomely mounted and well staged, comparing favorably with the singing with any musical production heard here. It scored tremendously. Gus Edwards' "Kontry Kids" were liked. Chas. and Fannie Van returned with "A Case of Emergency," well received. Merlan's Canines is one of the most novel animal acts in vaudeville. Hyman Meyer, in pianology, scored even a bigger hit than on his previous visit. The act is much better. Valadon showed a number of good magical feats. His adeptness and swiftness are marked. Work and Ower gave their comedy soubrette act in "one" and brought laughter and applause. Julie Herne and Co. were on too early. They offered a sketch called "A Mountain Hero." It did well considering the place. The Hirschboms pleased with a singing act. Clark and Duncan also appeared.

AMERICAN (Wm. Morris, Inc., mgr.; agent direct).—Four holdovers among the nine numbers, too many, although it is an interesting program and entertaining enough. Sabaret, a dancer, who has not appeared here in about seven years, is the feature, and with her is associated Laurence Irving (second week) for headline honors. Sabaret offers a rather fascinating series of dances, prettily costumed and gracefully executed. This is the first dancing act of its kind to play the American. Joe Welch returned with a new monolog. He was given a rousing reception, indicating his popularity. W. S. Harvey and Co., in a novel juggling act, held the closing position safely and exhibited difficult feats. It is the only act of its kind ever shown in this city and won on its merits. Lillian Wright, assisted by Gordon and Henry, showed skill as dancers, the work of the two boys being especially clever. Gardner and Reese, an Australian musical act, played various instruments and were liberally applauded. Mr. Irving closed the first part, the same position held last week. Emma Carus preceding. The other two retained are Jack Lorimer and Barnold's Dogs. Barnold could stay here several months. His success this week, his third, larger than last.

OLYMPIC (Fred Ackerman, mgr.; agent, W. V. A.).—Edna Aug, Clara Belle Jerome and Girls, "The Van Dyck," Julius Tannen, Gaston and Green, Redford and Winchester, Nellie Nichols, Okura Japs, Columbia Trio.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—Thorne and Carleton, "Six American Dancers," Augusta Glose, Tate's "Motoring," Ed Lavine, Le Clair and Sampson, Woods and Woods Trio, Asher B. Samuels, George Paul and Co., Leo W. Elmo, The Belmonts.

STAR (Tom Carmody, mgr.; agent, W. V. A.).—Hengler Sisters, King and Brooks, Burnett and Major, Leon and Adeline, Canton and Curtis, H. B. Burton, Marie Clark.

STAR AND GARTER (U. J. Herrmann, mgr.).—Blue Ribbon Girls. Two changes in the company. They are Hilda Carle and her Red Raven Cadets, the feature, and Gramlich and Hall, who present a dramatic sketch.

FOLLY (John A. Fennessy, mgr.).—"Thoroughbreds."

EUSON'S (Sid Euson, mgr.).—Al Reeves' "Beauty Show." Same as seen at the Star and Garter. Opened to large business and played to more women than any other time heretofore at this house on Sunday.

EMPIRE (I. H. Herk, mgr.).—"Big Review." Return engagement.

SCHINDLER'S (Ludwig Schindler, mgr.; agent, Chas. H. Dontrick).—Busch-De Vere Four, Holmes and Holliston, Luken's Bears, Dancing Mitchells, Cycling Zanoras, Geo. Danbach.

NORTH AVENUE (Paul Sittner, mgr.; agent Chas. H. Dontrick).—Dave Lubin and Co., Allen Foster and Co., The Heelows, O'Rourke and Marie, Stanley and Scanlon, Blasonette and Newman.

THALIA (Thos. Murray, mgr.; agent, Chas. H. Dontrick).—Wise and Milton Co., Ioleen Sisters, Gus Leonard, Freeland and Jackson.

KEDZIE (Wm. Dougherty, mgr.; agent, W. V. A.).—James McKenzie, Bannister Sisters, Summers and Otto, Mae Melbaine, Cook and Grant, Virginia Elaine, Scully and Howard.

HARMONY (P. H. Bush, mgr.; agent, W. V. A.).—Jack Anderson, Bernard and Hill, Cook and Grant, Virginia Elaine, Orren and Mille, Philps, Virginia Lawrence and Co.

GRAND (Duke Brumman, mgr.; agent, W. V. A.).—Shuford Williams, Lillian La Belle, William Callier, Cora Monahan, Perrin and Crosby, Plantation Comedy Four, Brown and Williams.

NORMAN (Ford and Johnson, mgrs.; agent, W. V. A.).—Hugh McDonald, Beatrice Leonard, Bernard and Hill, Henry Jordan, Geo. Basall, Arthur Crawford, Summers and Otto, Jack Anderson, The Newsway Trio.

PALACE (Donlan & Caralas, mgrs.; agent, W. V. A.).—Frank Adams, Orren and Mille, Philps, Ben Horton, Bannister Sisters, Hugh McDonald.

BOULEVARD (Fisher & Hill, mgr.; agent, W. V. A.).—Patsy Bolivar, Helen Tanguay, The Troy Comedy Four, Geo. Barnell, Christy and Randolph.

Conn, Downey and Willard have separated. Hughes Conn will continue in the same act, "Dr. Louder," with two other people.

NOTES.—Ground will be broken next week for the erection of a new vaudeville theatre at Flint, Mich., for the Bijou Circuit in Michigan.—Gardner and Stoddard sail for England May 5 to play six weeks in London, opening at the Palace.—Amelia Bingham will shortly produce a new play in the legitimate houses entitled "Her Other Self." It will be shown in the East first.—Arthur Weinberg has recovered from his recent illness and is resting in Chicago. He was with "The Tenters" until several weeks ago.

The "Rents-Santley," the owner will return to the Star and Garter May 14, and will play four extra weeks before ending the season, which will terminate at the Gayety, Brooklyn, the week of June 7. Next season the show will be enlarged, employing thirty choristers and several European acts. Abe Seidler, the owner of the "Rents-Santley," says he will travel with the organization as usual.—The Lillian Theatre, Detroit, Minn., is playing vaudeville under the management of Lyman Harris and Co. Paul Goudron furnishes the acts.—During the summer months, the Empire, a Western Wheel Burlesque house, will undergo alterations. The interior as well as the main foyer will be remodeled, and a rathskeller will probably be added.—The "Casino Girls" will again play the Star and Garter on their return from the West.—The new Crown, which E. F. Carruthers and R. E. Rickson will manage next season, will open about September 1.

The policy has not been announced and the managers are reticent as to the style of performance which will be given there. The playhouse, when completed, will be one of the finest in the city. It is built of fireproof material, and the building, exclusive of the grounds and furnishings, cost \$250,000. It is situated on the northwest side, corner Ashland avenue and Division street. Mr. Carruthers is also secretary of the United Fairs Booking Association of this city.—Torcat and D'Aliza sail for the other side the latter part of this month.—Frank Gotch, having completed his theatrical engagements, is in this city training for his match with the Turk for the championship of the world, to be held at Dexter Park pavilion, April 14. The purse is for \$10,000. The Empire Athletic Club promoted the affair.

The Grand Truck Railroad Company, which transports most of the burlesque organizations from Detroit to Chicago, will probably be held responsible for a number of petty thefts occurring in the sleeping cars if the victims

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As my season in Michigan does not close until July 17th, can offer four or five weeks to first class acts willing to play fourteen to seventeen shows per week, and will work at the summer salary. Good boating, fishing and baseball in this city during May, June and July.  
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JUST A FEW UP TO DATE:

Fred and Eva Mozart appear in a MOST NOVEL and NEW specialty called "Heinie," the German cobbler. The novel part of the act is a dance on SNOW SHOES performed by the pair. Mozart has a good voice and is a Yodler of no mean talents. Miss Eva does a clog dance while skipping the rope.—Kansas City Journal, March 8th, '00 (ORPHEUM THEATRE).

The Mozarts, a man and woman, have an ORIGINAL and NOVEL act that went BIG. It is in two scenes, opening in a cobbler's little dingy shop and changing to a PRETTY SNOW SCENE, when the two do a dancing act on REAL SNOW SHOES.—Commercial Appeal, Memphis, Tenn., March 16, '00 (ORPHEUM THEATRE).

Fred and Eva Mozart scored a BIG HIT with their snow shoe dancing and pretty scenery.—Daily Picayune, New Orleans, La., March 23, '00 (ORPHEUM THEATRE).

Being far removed from the headline position of the programme, the MOZARTS proved a pleasure.

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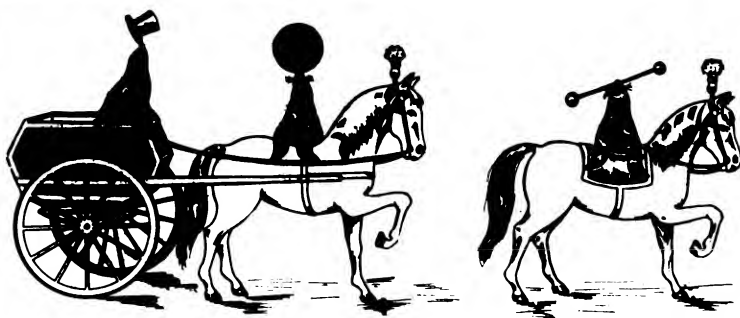
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## NEW ACT

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lodge a complaint with the Pullman company. Two weeks ago Lou Stark, manager of the "Broadway Gaiety Girls," had \$90 taken from his berth, and several members of the "Blue Ribbon" Co. had a similar experience last Sunday.—McWatters and Tyson are considering an offer to play in "The Boy and the Girl," the new musical comedy now at the Whitney.—The Clipper Comedy Quartet had their time extended by the Western Vaudeville Association until next fall. The act will play parks in the middle west this summer.—The Star, Cleveland, a Western Wheel burlesque house, will have a season of stock burlesques the coming summer under the management of Joe Oppenheimer.—The regular season of the "Blue Ribbon Girls" will terminate in Cincinnati next week. This is done probably to avoid the southern trip, which, it is said, will cease to be a burlesque stand a week from next Saturday.

## SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,  
1115 Van Ness Ave.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 2: Violet Black and Co., the headline. The sketch, "In the Subway," a highly improbable conceit, with lack of realism, is outweighed by its laugh creative qualities. The Silbo Cats proved entertaining. Jas. H. Cullen's contribution consisting of songs, parodies and a good dry quality of humor was well punctuated with applause. The Four Poncherries on the wire did much that was ordinary, but had several star feats that won the full volume of applause. Ray L. Royce, The Blessings, Jas. Clemons and his "Palace Girls," McDonald and Huntington were also on the bill.

NATIONAL (Sid Grauman, mgr.; agent, Sullivan-Considine; Archie Levy).—Three Australian Tree Fellers, headed ordinary bill. Aside from the novelty of the act, nothing of the like being ever shown here if memory serves right. There was little to the number that would call for a return date. Adolph Zink, with the identical impersonative act of the previous season, moving pictures and all met with a very friendly

crowd. The Franklin Ardell Co., offering "The Catastrophe," would have proven humorously entertaining but for it being based upon a plot worn threadbare by excessive use. At least a dozen farces shown here this season have their comedy based upon the confusion resulting from the confounding of an animal's name with a human appellation. Elsie Schuyler met with a heartier reception than is generally awarded a "female single," and left them calling for more. Ray W. Snow stood in good favor, as the result of a quite pleasing style of delivery. His material, while far from new, was served in appetizing form. John Le Claire, juggler, and Mareena, Nevada and Mareena, divided the novelty honors.

PANTAGES' (Melvin Weinstein, mgr.; agent, Western States; O. A. Burns).—\$1,500 is the estimate Manager Weinstein places upon the box office excess, as a result of week's engagement of those two sterling American actors, John L. Sullivan and Jake Kilrain. As drawing cards the two veterans have outdone any attraction the house has ever played and the attendance at the first performances limited only by the capacity. The balance of the show, a quite creditable bill, suffered considerably by the preponderance of the headliners. Jack Atkins, monologist and singer of parodies; Gilbert and Katen, Hebrew comedians. The Fortune Bros. in a routine of acrobatics. The Stoddards, musical number. The Harry Cottrell sketch, according to the code, was also presented by the Dave Williams Co.

WIGWAM (Sam Harris, mgr.; agent, Sullivan-Considine-Western States jointly).—Ralph Johnstone, the cyclist in his sensational feats, stood out among the week's lineup. Chafalo and Capretta offered a finished production entitled "The Garden of Mystery." The Upton Sinclair sketch, "The Second Story Man," a radical in theme and dialog, had a respectful hearing. "The College Boys" danced their way to favor. The Miller Musical Four, The Country Choir and Art Adair completed the bill.

## DENVER

By HARRY K. BEAUMONT.

Variety's Denver Office,  
Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Frederick Allen Co. in "His Phantom Sweetheart," head. It is a peculiar vehicle, not handled any too well. A few lessons in making up would help. Andy Rice, Hebrew monolog, without the aid of whiskers, the individual hit. Harvey Family, tight wire, excellent routine, scored heavily. The odd dressing enhances its value greatly. Vernon, the ventriloquist, while showing nothing new, was a hit through clever execution. An exhibition of color photography by Messrs. McGinnis and Clifton, two local boys, is drawing them in, although the act is not suitable for vaudeville purposes. Jeannette Adler and her "Pickaninnies" went through sailing. The picks are not up to standard. Gray and Graham, in an odd musical act, went great. Business good.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent W. B.).—A short but excellent bill headed by The Koehler Operatic Trio, in one of the best singing acts seen here recently. Walter Bedell and Co. in "Uncle David," close second, something new for a dramatic act at this house. The Stubbledfield Trio, aerialists, clever. Some excellent iron jawwork and a pretty finish on the Spanish web, carried them through strong. Irving Jones, very good. Business excellent.

NOTES.—Edward Ackerman, president of the Western States Vaudeville Association, arrived here 27, for a short stay and will make a trip over the circuit with Gen. Mgr. Wm. A. Weston. —Leigh Morrison, formerly of Leigh Morrison & Co., is in town this week. He is managing Max Figman, in "The Subtlety." Lillian Rhodes, also of the Morrison act, is playing the heavy with Figman.—The Tulleries Park will have its Annual Spring Opening Sunday. The other parks will open in April or the early part of May. The White Rats hold a Scamper Thursday night at the Mozart. There were 25 Rats in town this week. Jack Symonds opens at the Crystal next week, making his fifth appearance here within a year.

## BOSTON

By ERNEST L. WAITT.

VARIETY Office,  
69 Summer Street.

KEITH'S (George Clark, mgr.; agent, U. B. O.).—Nance O'Neil, great reception in "\$1,000 Reward," good sketch, best acting she has done here; Charlie Mayne, imitations, fine; Sam Chip and Mary Marble, dainty musical act, went unusually well; Matthews and Ashley, good; Anah Troupe, excellent acrobats; Delair Trio, grand opera singers; Donovan and Arnold; Barrows-Lancaster Co. in good farce; Onlaw Trio, wire act; Farley and Clare, The Hallowsays, Plantadosel and Dunham, complete good bill.

ORPHEUM (Lindsay Morrison, mgr.; agent direct).—Jeffries holds over. The fellow who plays the reporter is a "peach." Mayne Gehrue,

in "June," very good sketch; Ripon, ventriloquist, is unique, unusually clever; Flaisy and Burke, in travesties very laughable; Burton's Dogs, good; Stuart Collins and Carmen Sisters, musical act, fair; Rhodes and Engle, fine tumbling; Esther Ray and a "plant" in the box.

HOWARD (Jay Hunt, mgr.; agent direct).—Harden, with new stunts; Damsel and Farr; Collins and Ballard, travesties; Morrison and Davis; Marion and Brissor, acrobats; Emerson and Van Horn; Addie St. Alva; Pete Griffin in house bill "The Brigadiers."

NOTES.—Branch of U. B. O. here for supplying picture houses starts in well.—It is rumored musical comedy will hold boards at Orpheum this summer.—Fred Niblo comes Park April 16 with travel talk.

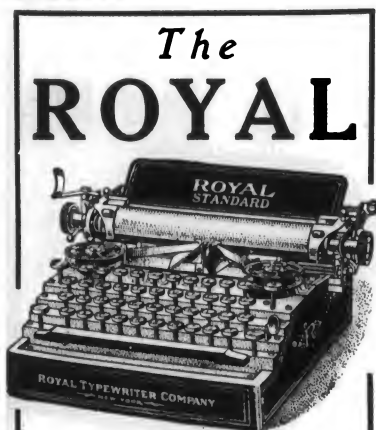
## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There was an awful drag in the first part of the show and it took some tall hustling on the part of the late comers to secure a fairly good average entertainment. Newbold and Annie Carroll (in fifth position) in their novelty parallel bar act gave the show a start and the pace held up well after that. Mr. Hymack had his first showing and proved what a counterfeited "Mystic" was. The new Murphy and Nichols sketch "A School of Acting" holds just as many, if not more laughs than their old vehicle, but it sags in the middle where the work with the dummies is overplayed. The Big City Quartet did their best harmonizing with a good selection of songs. Weak in the solo parts, the men made their best appeal as a quartet. The bass should select something other than "A Sleep in the Deep." It is as bad as "William Tell" on a banjo. Byrne Brothers took good care of the closing position with their condensed version of "Eight Bells." Zinka Panna was new here. She is no doubt a foreigner and has been carefully coached in the best way to get "the kind" and she certainly does overwork that. The playing of the strange instrument is a novelty and the short session with the trained dogs gives her an excellent bit for a finish. "The Sunny South" has gone back considerably. Otto Brothers won their usual favor. There is a change due here. Ryan and White, a couple of neatly dressed boys who can step some, had a hard task putting a bit of life into the first part of the show and did it nicely. Mamie Fleming started very well with a couple of songs which she handled

in good shape, but she gave herself an awful slip in what was billed to be "selections from Carmen." Miss Fleming has some personality, an attractive, quiet manner and she should develop along the line she opens with. Zeda, the fiery dragon, has built up his contortion act into a very showy affair, but is not doing much straight bending. There is a girl who kicks around the stage a little and she may help some when she learns to dance. Roberts, Hayes and Roberts hardly squeezed by. Youna, with a juggling act of fair merit, and James B. Waters, dialect singer, helped complete the bill.

PARK (Thomas Dougherty, mgr.; agent, M. W. Taylor).—Vaudeville and moving pictures were resumed this week, the short season of playing combination attractions at popular prices closing Saturday night. Pictures with vaudeville were tried last summer at the same time the People's, another Nixon & Zimmerman house, adopted this policy. The Park has a seating capacity of about 2,400. Of this about 600 is in the gallery which sits at five cents, the ten cents being in the balcony and lower floor, with ninety seats in the boxes at twenty-five cents. With Thomas Dougherty and John Love looking after the business end, the house is as well conducted as any of the first-class theatres, with polite uniformed ushers and doormen to look after the patrons. The orchestra consists of a piano. The roomy stage, with plenty of equipment, makes it possible to put on the largest acts with plenty of room to show them. This was evident in presenting Lowande and Wilson's Bijou Circus, the feature of the opening bill. The ponies and dogs worked freely and there was ample room for the comedians to go through a routine which pleased immensely. The act is well handled and a strong card for shows of this kind. The Musical Toys opened the vaudeville bill. They go through nicely, except with the brasses. The last number was the best. The pair play well on the chimes and with elaborate stage setting have a showy act. Bockman and Gross form a "sister" team with baby voices and probably little experience. They will, no doubt, get the latter, but it is doubtful about their voices. A little dancing helped at the finish. On Tuesday afternoon the management tried out an extra act and it was a wonder. No one in the theatre could understand just what it was all about. The pair call themselves Lloyd and Briscoe, in Italian in shabby tragedian and the other in Italian make-up. From what little talk could be understood there was a "black hand" plot hidden somewhere, but it never was explained, for after waiting about twelve minutes' time and the patience of the manager



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**FRANCES CLARE**  
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 IN VAUDEVILLE

**HARRY S. LARUE'S**  
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**IMPERIAL MUSICAL TRIO**  
 Instrumentalists Supreme.  
 Musical Protean Offering, Featuring  
**MISS MAY DELAIRE**  
 World's Representative Cornetist.



**Mr. AND Mrs. Murray Ferguson**  
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In their European Equilibrical Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS (The original, not a copy). For Parks and Fairs address Miss Ethel Robinson, Western Vaudeville Association, Chicago. Permanent address, care VARIETY, Chicago Office.

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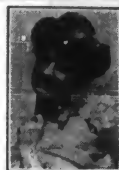
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the latter rang down the sheet and gave John Cassidy a chance to show off an uncertain voice with illustrated songs. Fisher and Fisher put over an entertaining act with some comedy acrobatic and cycling. They do some good single and double figures and divided the chief honors of the show with the circus act. John Palmer also sang ill. songs. A motion picture, "The Stolen Documents," opened. No pictures were shown during the vaudeville portion of the show. Acts do four shows, two in the afternoon and two in the evening. Nearly the entire seating capacity was filled on Monday night and the audience seemed to be well pleased with the return to the summer policy.

LUBIN'S PALACE (Geo. Bothwell, mgr.; agent, William Morris).—Attractive bill, including Mlle. Lorette, the Martels, Alpha Comedy Four, colored; Collins and Doyle, Virginia King, vocalist; Cotton's Donkeys, Pianita Midgels, Romaine Trio, Cavana and m. p.

UNIQUE (W. D. Hall, mgr.; agent direct).—Several big features on pleasing bill, including Hampton's Circus, Clotilde and Montrose, Edwards and Kernell, Stuart and Hall, Morrill Sisters, Farrell and Lee Roy, George Offermann, Winnie D. Crawford, Joseph Foster, Lamont and Lawrence and C. L. Easley, mgr.; agent, Jules Ruby).—"Four Quaker City Dancers," Taylor and Emery, De Vo Brothers, Lucille Savoy, Ritter and Began, Robinson and Fauchette, Gladys and Fox, m.

STANDARD (C. L. Easley, mgr.; agent, Jules Ruby).—"Four Quaker City Dancers," Taylor and Emery, De Vo Brothers, Lucille Savoy, Ritter and Began, Robinson and Fauchette, Gladys and Fox, m.

LIBERTY (R. H. McFarland, mgr.; agent, U. B. O.).—Alexis and Schall, Pinksam's Cycle Whirls, Adams and Alden, Wroe Trio, m. p.

CASINO (Elias & Koenig, mgrs.).—"Girls of the Moonlight" (Sam Dawson, mgr.).—"The Strolling Players."

TROCADERO.—"Cosy Corner Girls."

GAYETY (Eddie Shayne, mgr.).—"Bowery Burlesques."

## ST. LOUIS

By FRANK E. ANFINGER.

CENTURY (Pat Short, mgr.).—"A Broken Idol," the first B. C. Whitney production. St. Louis has had this season, is at Century, with Otis Harlan and a very clever cast. Starred, Harlan has the role of the fake doctor and the amount of real laughter he causes follows long cherished premonition that he would make good if ever given a show of his own. Alice York, Carrie Perkins, Margaret Robinson, Leslie Lyle, David Andrade and George Richards are among the others who have splendid chance and make the most of it. Egbert Van Alstyne's music is very catchy and the production is complete with novel scenic effects, pretty girls and colorful costumes.

GARRICK (Dan S. Fishell, mgr.).—"Madam Butterfly" remains over for a second week and continues to draw capacity houses. Adelaide Norwood and others of the English Opera company have become favorites during their engagement here.

ODEON.—The Lombardi Grand Opera company opened a week's engagement Monday night in repertoire, "Lucia" was the opening bill and was creditably sung.

AMERICAN (Sol. N. Oppenheimer, mgr.; agent, W. V. A.).—Lavinia Shannon and company in "Brain Storms" vies with Bernardi in "Geno-lamo's Escapade" on the new bill. Miss Shannon has a bright and clever skill and Bernardi plays eight different roles in his sketch. Field's "Napanes," in "Fun in a Schoolroom," is a good act of youngsters. Castellane and Brother, cycling a double "loop-the-loop," thrilling; Wells and Salles, comedy acrobats, fair; Jarro, trickster, entertaining; Floyd Mack and the Bison City Quartet complete the offering.

COLUMBIA (Frank Tate, mgr.; agent, W. V. A.).—Joseph Hart's production of "The Futurity Winner," by Edmund Day, a twenty-minute sketch, complete with even three choreographed racers, the exciting and satisfying top-line attraction. It is well surrounded by the following choice acts: Mlle. Cassell's Chiluhua Dogs, very good for an animal act; Claude and Fanny Usher, in "Fagan's Decision," excellent with the added attraction of Miss Usher's imitation; Carroll and Baker, singers, passable; Hennings, Lewis and Hennings, in "Mixed Drinks," fair; Frank Markley, banjoist; the Three Donalds, Herculean posing, rather dry, and La Petite Mignon, danseuse.

STANDARD (Leo Reichenbach, mgr.).—"The Ducklings," with Louise Dacre, is the snappiest production of many weeks.

GAYETY (O. T. Crawford, mgr.).—"Knickerbockers." Bright show with plenty of comedy, pretty women and music.

NOTES.—Lavinia Shannon is a descendant of an old St. Louis family, her grandfather having been a pioneer druggist here—Fanny Ward, at the Century last week, in "The New Lady Bank," who left St. Louis a year ago, is arranging to buy her old family home here on Dayton street.

## ALTOONA, PA.

ORPHEUM (H. B. Hearn, mgr.).—Adgie and her Lions, good; Clipper Comedy Four, good; Martini and Maximilian, burlesque magic, good; Phyllis Gordon, singing comedienne, fair; Walter McElowney, ill. songs. MISLEB (I. C. Misher, mgr.).—29-31: Blake's Animal Circus, very good; James Winnett and Co., in "College Days," laughable; Martini and French, colored s. and d., good; Joe Duval and the Astrella Sisters, s. and d. skit, very clever. April 1-3: Angelo, clay modeler; Ring and Edison, impersonators; Garfield and Allen, sketch; Blake's Animal Circus.—NOTES.—James Duganne, musical director of the Orpheum, has resigned his position and has accepted a similar position with I. C. Misher, of the new Misher Theatre.—The Misher Theatre will give a Saturday morning performance April 8 of the famous vaudeville bill, owing to John Drew holding the boards for the matinee and night performance.

G. L. WONDERS.

## ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris, mgr.; agent, U. B. O.).—Tricie Frigman, songs, a hit; "The"

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Quartet, singing, a hit; La Renzo and La Due, comedy acrobats, went big; Roberta Keene and Her Billikens (New Acts); Wilbur Held, songs, good; Barr and Evans, comedy sketch, good; Keene, juggling, clever.—SAVOY (Harry Brown, mgr.; agents, Wesley & Pincus).—Grace Cameron, comedy songs, a hit; Harry Smilr and Rose Kessner, very good; Elita Larson Troupe, novelty acrobats, good; Mlle. Rialta, assisted by J. Louis Nintz, "The Artist's Dream," good; John F. Clark, Irish raconteur, good; Foster and His Dog, good; Four Dramplus, colored musical act.—CRITERION (D. B. Barrett, mgr.; agent, M. N. Taylor).—(Mlle. Nable and Trained Animals, good; Musical Gracey, good; Three Mitchell, acrobats, good; Collette and Welsh, Irish comedians.—MILLION DOLLAR PIER (J. L. Young, mgr.; agent, N.

Jeffries).—The Considine Trio, very good; "Baby" Carlin, songs, good.—NOTES.—Wesley & Pincus will present their vaudeville show at the Criterion next week. Lambert held the bill.—"The Blue Mouse" plays at the Savoy next week.

I. B. PULASKI.

## BALTIMORE, MD.

MARYLAND (Fred C. Schanberger, mgr.; agent, U. B. O.).—"Circumstantial Evidence," heads. The playlet is presented by a capable company of thirteen and proved a big success. The death of the principal character, however, is a bit too gruesome for vaudeville audiences. Ladina Clift, the English comedian, makes his second visit to this city this season and repeated

former impression. Volta, who defies any amount of electricity, astounded. The Milder Troupe won much applause. Katie Rooney, a Baltimore girl, received a warm reception. Her songs and dances pleased. Linton and Lawrence also present a singing and dancing act that won favor. The Lea Bollingers present a novel rag picture act that is excellent.—Victoria (Pearce & Scheck, mgrs.; agent, William Morris).—Headliner, The Nonpareil Trio, in songs, big hit; De Vol Trio, acrobats, second of the rule of three to win favor; Herbert, musical, much applause; Connelly and Hannan, in "The Battle of Too Soon," scored; Hianche Baird, "The Thicker Made Good," sang several pleasing numbers; Elmer, juggler, and Rem Brant, cartoonist, were each well received.

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PEOPLE'S (James E. Fennesse, mgr.).—"The Washington Society Girls." Harry Marks Stewart and Larry Smith are the comedians. Mamie Champlin leads the women, assisted by Madeline Webb. Seventeen girls compose the chorus, most of whom are built on generous proportions.

STANDARD (Frank J. Clements, house agent).—The Rents-Santley Co. Olga Orloff, Beattie Evans, Isabel Miller, Florence Orloff and Rica Stewart are the women principals, and they were repeatedly applauded. Ben Ross, Hebrew comedian; Charles H. Kenny, Harry O. Prince, Fred Evans and Charles Weber, the comedians.

COLUMBIA (H. M. Ziegler, mgr.; agent, W. V. A. Sunday rehearsal 10).—Valeka Suratt and Billy Gould, headliners: "Electrified Girl Review," featuring Clara Nelson and Harry Turpin, good; De Biere, myasther, good; Gracie Emmett, in "Mrs. Murphy's Second Husband," a scream; Lewis and Green, in a sketch, "Engaging a Cook," very good; Anna Woodward, vocalist, excellent; The Dancing Hamlets, good; Rice and Elmer, acrobats, interesting.

HEUCKS (W. J. Allen, mgr.; agent, Sullivan & Conditine).—This house opened Sunday as a vaudeville and moving picture house. Six acts are used weekly with two reels of pictures. Rehearsals are Monday at 10 a. m.

AUDITORIUM (W. Canfield, mgr.; agent, Gus Sun).—This week's bill is the most expensive since the house opened. Backman's Lions, interesting; Mayme Hoyt and Harry McDonald, good comedy; Willie Beam, monolog, hit; Great Bedouins, wire act, good; Wuest and Schults, songs and minstrelsy, the hit of the bill; Miss La Vine, ill. songs.

ROBINSON (Coney Holmes, mgr.; agent, Casino Co. Monday rehearsal 11).—Venetian Street Musicians, encores; Lawrence Dunbar and Sue Fisher; Burke and Farlow, roller skating act, clever; Robert Shanks, ill. songs.

LYCUM (W. D. Croone, mgr.; agent, Gus Sun. Sunday rehearsal 11).—The Three Pattans, comedy sketch, good; Wyatt Sisters, s. and d., good; Great Mathews, revolving globe, clever.

DATTON, O.

LYRIC (Max Hurlig, mgr.; agent, U. B. O.).—Marcellos, good; Warren, Lyon and Myers, very

good; Lawrence, Crane and Co., clever; Pearl and Yosco, pleasing; Kramer and Sheek, big applause; Barry and Wolford, well received; Myers's Ponies, hit. B. W. MYERS.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr.; agent, U. B. O.).—The best bill this season, headed by McIntyre and Heath in "The Georgia Minstrels"; Howard and Howard, a tremendous duo; Belleclair Bros., athletes, very good; The Jupiter Bros., pleased; Campbell and Yates, in "Edmund Day's Two Hundred Miles from Broadway," made a hit; The Village Choir, good singing; Fred Watson and the Morrissey Sisters, s. and d.; The Robert-De Mont Co., acrobatic comedy, good opening number.—AVENUE (Drew & Campbell, mgrs.).—The "Bollickers" hold the boards in "Bankers and Brokers," with Nat S. Jerome in the leading comedy role.—THE GAYETY (J. M. Ward, mgr.).—The City Sports are giving a first rate show.—LAFAVETTE (Dr. Campbell, mgr.).—Grass and Mase, comedy sketch; The Morrissey, acrobatic; Mamie, fire dancer; E. A. Schelch, equilibrist; and Danl. Ahearn, animal imitator.—NOTES.—Calle and Kunsley are going to add a new theatre to their string. They have leased the property at 106 Woodward Ave.—"The Frost Band," consisting of musicians from the local theatres, will give a "ladies" night on Tuesday at the "Musicians' Club" rooms. LEO LESTER.

EASTON, PA.

ORPHEUM (J. F. Osterstock, mgr.; agent, U. B. O.).—The Banda Roma, headlined, big hit; Eddie De Noyer and the Danle Sisters, scored; Fitzgibbona, McCoy Trio, sketch, funny; "Noodles" Fagan, monolog, great applause; Fred Sossman pleased; The Flying Martins, gymnasts, well received; Plymouth Quartet, good.—NOTES.—The Pastime, a picture house, opened here on Monday under the management of the Hatch Music Co.—Island Park, Easton's largest resort, will open its fourth season on May 22. GIL.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—Clarence Wilbur and Ten Funny Folks, big hit; Eddie Girard and Jessie Gardner, went big; Michael Lambert, strong musical act; Caprice and Field Bros., scored; Adams Bros., good dancing and skating; Mart Fuller, good.—RIALTO (F. W. McConnell, mgr.; agent, I. B. O.).—Rubin and Bauer, Leona La Mar, Alice Dorothy, Ida Cain, Lena Monroe, Lottie Fette, Max Bruno.—HAPPY HOUR (in Van De Mark, mgr.).—Bates and Christian, Bert Ferguson, Francesco Donegani, m. p. and ill. songs, good.—GRAND (E. J. Toole, mgr.; agents, Verbeck & Farrell, Oil City, Pa.).—Martin Milan, m. p. and ill. songs, good. J. M. BEERS.

ERIE, PA.

ALPHA (E. H. Surken, mgr. Rehearsal Monday 10, agent, U. B. O.).—Princess Suzanne wire, good; Mlle. Valeka, songs, good; Marie King and Co., pleasing; Ben Beyer and Bro., bicyclists, very good; m. p. M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and manager; agent, Joe Wood).—Sheddy's vaudeville; Wellington Cross and Josephine Dance, comedy, excellent; Herbert-Donesette Troupe, acrobats, very good; Francelle and Lewis, vocalists, good; Gardner and Golder, comedians, good; Margaret Keene and Co., in "Before the Play," very good.—ELIJAH (L. M. Boss, mgr.; agent direct).—Dixon, Bowers and Dixon, assisted by Miss Anna Burt, good; Lissle Wilson, s. and d., excellent; The Magnani Family, musical barbers, a hit; Pariah, very good; Little Gertrude Griffith and Co., sketch, excellent; Jere Sanford, vocalist, very good.—PRIMIER (L. M. Boss, mgr.; agent direct).—M. p. and vaughner and Patterson, comedy sketch, good; Chas. and Sadie McDonald, comedy sketch, very good; Smith and Smith, comedians, very good; Jones and Grant, vocalists, excellent; Sadie Graham, vocalists, good.—PLEASANT STREET (James Mason, mgr.).—Rabe Daley's Burlesquers and following vaudeville: Rowe Clark, vocalist, good; Perrie and Charley, s. and d., excellent; John Mack, comedian, good; Mason and Doran, comedy, good.—NOTE.—Puritan dark house for two weeks, open under a new management Easter Monday. E. F. RAFFERTY.

FOND DU LAC, WIS.

IDEA (Jno. E. Balor, mgr.).—George and Georgie, good; Lillian Colson, fairly good; Kinzo, good; George Lenz, good; John and Mae Burke, good. A. C. H.

GREENBURG, IND.

K. OF P. OPERA HOUSE (Chas. H. Ewing, mgr.).—Vogel's Minstrels pleased good house, 25; an old favorite, Orpheum Stock Co., will appear one week beginning 29. WALTER W. CRISLER.

HAVANA, CUBA.

PAYRET (Frank Costa, mgr.).—Week 21: Koma has defeated Satake, who also claimed the Jiu-Jitsu championship of the world; Phillips Sisters, becoming popular with their song and dance; "A. B. C. D. Girls," well received; Three Aguilera, Spanish dancers, fair; The Corbettas, s. and d., good; m. p.—ACTUALIDADES (Eusebio Ascue, mgr.).—The Mari Bru,

still popular; Jati-Indra Duet (F), oriental dancers, very good; m. p.—NATIONAL (Eusebio Ascue, mgr.).—Has again opened for a short season of variety, Sanches and Dias, typical Spanish dances, best in their class; Les Chimentil, two male singers, one soprano of highest quality, took big; m. p.—MARTI (Adot Co., mgrs.).—Lole and Lole, musical, good; Gilden Trio, novelty, good, m. p.—MOULIN ROUGE (Alfredo Misa, mgr.).—La Belle Chellito fills the house nightly with her dances; m. p.—NOTES.—Vaudeville is becoming popular, as a rule all theatres usually have only two acts and the pictures, Payret has broken the record this week with five acts on the bill besides the pictures. Eusebio Ascue, of Actualidades, saw that Alfredo Misa was getting ahead of him with La Belle Chellito, so he got busy and found the Jati-Indra, who dance on their feet and with a nude stomach and the "couch" movement. Mr. Ascue was just getting the best of the fight when the Mayor happened to hear of it and had the act stopped on the third day of its appearance. The local papers have taken up the matter in favor of the Actualidades manager, claiming that La Belle Chellito should be stopped also. Probably the act will be allowed to go on. ROCKY.

HAELETON, PA.

FAMILY (Harry Heraker and Harry Knoblauch, props; agent, U. B. O.).—The Demosco, gymnasts, very good; the Orpheum Comedy Four, well received; Fee, Fay and Forbes, comedy sketch, excellent; Cromley and Abhatt, comedy acrobats, good; D. J. Davies, ill. songs.—NOTE.—The new Palace Theatre, under the management of Joe J. Laughran, has been closed down until after the Lenten season is over. RAY T. DRUM.

INDIANAPOLIS, IND.

NEW GRAND (Shafer Ziegler, mgr.; agent, U. B. O.).—Edwin Holt and Co., "The Mayor and the Minister," hit; Stanley and Birbeck Co., "The Musical Blacksmiths," headliners; Adelaide and Co., "The Billposter's Dream," dainty and lively; Artola Brothers, clown athletes, big; Italian Trio, singers, very good; Wilson Brothers, German comedians, laughable; White and Simmons, blackface comedians, laughable; Jack Hawthorne, novelty jumper, good.—EMPIRE (Henry K. Burton, mgr.; agent, Western Wheel).—"Miner's Americans." JOE S. MILLER.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.).—Mr. and Mrs. Harold Kelly in "Stung," hit; Ching Ling Foo, clever conjurer; El Dora, juggler, fine; Merrill and Burns, opened Tuesday night and pleased; Lawrence Darrell, ill. songs. Manager Deardourff closed his feature act of the week, "Down On the Mississippi," Monday afternoon. ROYAL (Royal Co., mgrs.).—Another new vaudeville house opened 29 with talking pictures, also Purcell and Thornton, good; Herbert Terry, pleasing, and Sperry and Deaga, good; CAPSULE 450 and location the best.—NOTES.—Dr. Theodore Crosby, who

has been visiting his father in Corry, Pa., for several weeks, left 29 for Kansas City. He will join the Campbell Brothers' circus, which opens in Convention Hall, April 17, and this will be his second season as physician with the circus.—Victor's Royal Venetian Band has signed a contract to play at Celoron Park, Jamestown, N. Y., for the coming summer season. This is the third season for Prof. Victor at this resort. He will carry the regular number of pieces. L. T. BERLINER.

JOHNSTOWN, PA.

MAJESTIC (M. J. Boyle, mgr.; agent, U. B. O.).—Gorman and West failed to appear; Seven-gala, the hypnotist, good; Paul Asard Trio, acrobats; Harry Taylor, monologist.—CAMBRIA (H. W. Scherer, mgr.).—25-27: Blake's Animals, continued, good; Weston, Young and Co., in "The New Reporter," clever; The Minstrel Four, good; Clara May Hammer, songs, fine. 29-31: Royal Italian Band of Venice; Ring and Edson, impersonations; Garfield and Allen, in "The Bellhop and the Circus Queen," funny; Angelo, clay modeler, quick and neat.—GLOBE (J. G. Foley, mgr.; Associated Booking Agency, Pittsburgh, Pa.).—25-27: Electra, the human dynamo, showy and neat performance; Johnson and Walters, robe sketch, splendid. 29-31: Browne Brothers, roller skating, good; Fitzpatrick and Co., in "The Welcome Guest," an Abraham Lincoln impersonation, good; Appleby, banjoist, pleasing. JESTICAM.

KNOXVILLE, TENN.

CRYSTAL (Thos. E. Collins, mgr.; agent direct).—"Scott Leslie and his Merry Minstrel Maids," the feature and scored. Mr. Leslie was formerly manager of the Crystal.—COLUMBIA (agent direct).—Brown and Lester, musical, good; The Two Albions, comedy boxing, fair. A. ARTHUR SPROUSE.

LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr., agent, W. V. A.).—Week 22: Dick Crollus and Co., in "Shorty," excellent sketch; Joellin Trio, aerial, good; Rogers and Deely, crossfire, pleased; Paul La Croix, favorite; Earl Flynn, songs, good; Billy Morris and Sherwood Sisters, hit; Alpha Troupe, hoop rollers, best work seen here; The Grasers, musical; male toe dancer featured, entertaining.—DREAMLAND (Wm. Robertson, Jr., mgr.; agent, W. S.).—Ackl, human ostrich; The Le Fevers, bicycle; Bennett and Norton, s. and d.; Chas. L. Bagley, ill. songs; m. p. Dreamland in stock, 29, playing at 10 and 20. Bennett and Norton are principals. LEE LOGAN.

LOS ANGELES, CAL.

WALKER (J. Harry Pieper, mgr.).—Week 22: Marjia Howard, dancer, very good; Loftin and Stuart, well received; La Nole Bros., comedy gymnasts, good; William Tomkins, monologist, encores; Roberta, clever; Joseph Manley, ill. song, pleases. SHANNON B. MYERS.

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MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; agent, W. V. A.).—White and Stuart, headliner, diverting; Madam Bartholdy's Cockatoos, high class bird act; "The Fantastic Phantoms," beautiful dancing number; Mr. and Mrs. Allinson, good; Wm. Morrow, clever songster; Lissie Daly, pleasing; Happy Jack Gardner, good.—CRISTAL (F. B. Winters, mgr.).—Ethel Whiteside and "Picks," excellent; Maraea, violinist, good; World's Comedy Four, good; James and Pryor, laughable.—GAYETY (S. B. Simmona, mgr.).—"Runaway Girls."—STAR (F. Trotman, mgr.).—"The Travellers."

MONTREAL, CAN.

BENNETT'S (H. A. McVean, mgr.; agent, U. B. O.).—W. H. Thompson and Co., in "Waterloo," headliners, good impression; Jos. Maxwell and Co., in "A Night in a Police Station," went big; Patsy Doyle, monologist, hit; Smith and Haggarty, well received; Mile. Riviere, Parisian singer, well liked, as were also the Doherty Sisters, Walter Lewis and Co., "A Baby Grand." Rice and Prevost closed the show and were one big laugh.—PRINCESS (H. Egerton, mgr.).—Rose Sybell and her "London Belles."—ROYAL (O. McBrien, mgr.).—"Miss New York, Jr."—BILLY ARMSTRONG.

NEWARK, N. J.

PROCTOR'S (R. O. Stewart, mgr.; agent, U. B. O.).—Monday rehearsal 9).—"The Waitons; Cossie and McBride; Scott and Wright, repeat success; Lillian Shaw, funny; "The Seven Hoboes," can sing; Lester, ventriloquist, good; Karno's "Slums of London," roars of laughter.—LYRIO (W. H. Currie, mgr.; agent, William Morris; Monday rehearsal 9).—Ina Clare, clever imitations; Lucy Weston, character songs, very entertaining; Burrows-Travis and Co., comedy skit, pleased; Ed. Blondell is still "The Lost Boy"; Mills and Morris, work well; Hickey and Nelson won not a few laughs; Kretzel's Dogs and Cats and Musical Thor also.—L. ARCADE (L. O. Mumford; Monday rehearsal 10).—Victory Bateman, William Dale and Co., clever; May O'Donnell, comedienne; La Merla, juggler; Tom Whitaker, vocalises choicely; m. p. and ill. songs.—EMPIRE (Fred Willson, mgr.).—"The Dreamlands," packing 'em in.—WALDMANN'S (Lee Ottelengul, mgr.).—"The Bon Tons" drawing well. JOE O'BRYAN.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct. Monday rehearsal 1).—Claudius and Scarlet, banjoists de luxe. In an opening position they scored the hit of the evening Moudy; Rooney Sisters, among the best of contemporary dancers; Hail, McAlister and Co., "The Girl of The Times," inconsistent; Four Orans (New Acts); Mr. and Mrs. Gene Hughes, "Suppressing the Press," capable playlet, capably acted; "Eight Original Madcaps," agile, sprightly pirouettes; Hibbert and Warren, well received.—GREEN-WALL (H. Greenwall, mgr.).—"Casino Girls."

ORANGE, N. J.

BIJOU (Felber & Shea; agent, direct).—Nice clean bill this week to good business. The Omega Trio, very funny; Four Luby Sisters, pleased; Marsella and Wolfe, Levy Family, very good; Sullivan and Van, laughs; Hutchins and Bainbridge, good comedy skit; Quiley and Randall, jugglers, clever; Carita Day and Boys, favorable impression; m. p. JOE O'BRYAN.

PATERSON, N. J.

EMPIRE (H. J. Bruggemann, res. mgr.; agent, U. B. O.).—Stewart Barnes heads bill, has bright and snappy line of talk; Fred Bond and Miss Fremont Benson, finely played comedy; Three Lelliotta, good; Barnes and Crawford, well received; Bert and Bertha Grant, dancing their best feature; The Alpine Troupe, closed, very good; Piquo, comedy gymnast, opened.—FOLLY (Jos. B. Pine, res. mgr.).—"Williams," "Imperial" return. "The Girl in Blue," added. "Uncle Sam's Belles," with Choocetta, last half. VAN.

SAN ANTONIO, TEX.

HAPPY HOUR (C. G. Monnell, mgr.; agent, direct).—Week 21: The Keltners, good; Rambak and Rambak, good; The Lascelles, fair; Miss Kaufman, good.—ROYAL (Harry J. Haggarty, mgr.; agent, C. E. Hodkina).—James Street, good; Lydell and Butterworth, scream; Dave Nowling, good; The Bollers, very good; Dow Daggett, good.—STAR (Kennedy & Wyler, mgr.; agent, S. C.).—Cameron and Toledo, good; Musical l'ikes, good; Lake Reynolds, good.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen'l mgr.; agent, direct).—Week 21: Ames and Corbett, opened; Imperial Male Quartet, good; Neill and Chapman, in good sketch; Arcadia, musical, first class; Fred Ray's Players, ordinary; Frank Fogarty, hit of bill; Paul Sandor's Cirque, clever.—PANTAGES' (E. Clarke Walker, mgr.; agent, direct).—Scott and Wilson, acrobats, open; Wm. D. Gilson, song, good; Chartres Sisters, very good; Harland and Rillison, musical, winner; Morgan and McGarry, made good with six dancing girls; Lafayette's Dogs, very clever.—WASHINGTON (Geo. Blakesley, mgr.; agent, S. C.).—Quaker City Quartet secure most of the applause; Lewis and Young, s. and d., ordinary; V. L. Granville, character changes, good; conversation unintelligible; Bonnie Gaylord, got laughs; May Ward and Her "Dresden Dolls," prettily staged, but singing poor. R. E. M.

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TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O. Monday rehearsal 10).—"La Petite Revue," new and novel; Cressay and Dayne, good; Kelly and Rose, fair; Montgomery and Moore, big hit; Bartelle Bros., novel; Mattie Lockette, good; Clifford and Burke, good.—GAYETY (Thos. R. Henry, mgr.).—"Mardi Gras Beauties," excellent bill.—STAR (Harry H. Hedges, mgr.).—"Cham-pagne Girls," good.—HIPPODROME (J. Griffin, mgr.).—Vaudeville and pictures. HARTLEY.

UTICA, N. Y.

SHUBERT (Fred Berger, Jr., mgr.; agent, U. B. O.).—Davis and Walker, s. and d., pleased; Estelle Wordette and Co., "A Honeymoon in the Catskills," good; Ed Morton, singing comedian, several encores; Mr. and Mrs. Jennie Barry and Co., "At Hensfoot Corner," very good; Kaimar and Brown, dancers, good; Mulien and Corelli, acrobatic, good; "A night With the Poets," excellent.—HIPPODROME (P. J. Clancy, mgr.).—"The Le Clairs, introducing 'Madie, the Girl With the Diamond Dress,'" excellent; Wilbur and Haight, good; Frank Plenio, ill. songs.—STAR (Al Leach, mgr.).—Boyd and Roberts, Henry Olderson, Zito's Quartet, Frank Welmer.—NOTE.—Little Coney Island (Hyman & Reblus, son, props, and mgrs.) will re-open May 24 with vaudeville. D. J. COUGHLIN.

WORCESTER, MASS.

POLI'S (J. S. Criddle, mgr.; agent, U. B. O.).—Steely and Edwards, musicians, good; Edward Stanley and Co., "Love's Garden," very good; Lillian Tyce, went big; Edwards Davis, in "All Rivera Meet at Sea," hit; Harver and Lee, Hebrew comedians, good; Edwina Berry, William Richards and Co., "The Home Breaker," scored; The Josettis, very good. W. M. SHERMAN.

YOUNGSTOWN, OHIO.

NOTES.—John Price, comedian, formerly of the Qua Hill forces, is proprietor of a new brick hotel just opened in this city.—The Star, a motion picture house, is putting in a small stage and will play vaudeville acts in addition to the regular picture show program.

ZANESVILLE, O.

ORPHEUM (Sun-Murray Co., dirs.; H. S. Carter, res. mgr.).—Ylerome Sisters, rolling globe, first rate; Ernest Dupille, coater singer, high class; Harris-Moreland Co., playlet, clever; Astell and his dog Heim, a hit; Billy Johnson and his Eight Ducky Maids, singing number, received applause.—NOTE.—This week ends the first season of the Orpheum Theatre. Manager Carter says the house has returned a large profit. F. M. HOOK.

NEW ACTS.

(Continued from page 20.)

OUT OF TOWN

Scott Leslie and His "Merry Minstrel Maids."

30 Mins.; "One" and Full Stage (Special Set).

Crystal, Knoxville, Tenn.

The act does away with blackface end men. The ends are Scott Leslie and Geo. White in a comedy whiteface make-up. The "broilers" wear green and gold knickerbockers. Miss Black is interlocutress. The setting and wardrobe carry out the color scheme of red, green and gold. All are good singers and dancers. They present one of the best numbers seen in Knoxville. W. Arthur Sprouse.

Roberta Keene.

9 Mins.; One.

Young's Pier, Atlantic City.

Roberta Keene sings, among others, a Billiken song to the air of "Glow Worm," using eight pickaninnies masked and seated on pedestals. The picks next appeared in overalls and danced like jumping-jacks. The Billiken number was novel and well liked. I. B. Pulaaki.

Four Orans.

Equilibrists.

11 Min.; Full Stage (Special Drop).

Orpheum, New Orleans.

Three men, a woman and a dog make up the number, a foreign one, specially imported by the Orpheum Circuit Co. A familiar routine of head and hand balancing is disclosed. The woman is well-knit, and displayed unusual strength. The act is closing the show this week, and doing quite nicely. O. M. Samuel.

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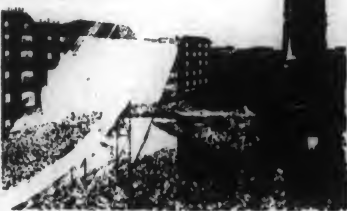
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"NAUGHTY EYES"

"I WANT SOME ONE TO CALL ME DEARIE"

"IT LOOKS LIKE A BIG NIGHT TO-NIGHT"

"DENVERTOWN"

Instrumental Numbers for Dumb Acts

"HAPPY GO LUCKY"

"GARDEN OF DREAMS"

"GOLDEN ARROW"

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"Shine On Harvest Moon"

"I USED TO BE AFRAID TO GO HOME IN THE DARK"

"HONEYLAND"

"DEAR OLD DEAR"

"GOLDEN ARROW"

Instrumental Numbers for Dumb Acts

"THE BOLO RAG"

"MARSOVIA WALTZES"

"Black and White Rag"

**TREMENDOUS  
SUCCESS!**

# MURRAY SISTERS

## ON THE ORPHEUM CIRCUIT

**"Two American Girls  
With American Songs"**

The LEADING CRITICS of the WEST pronounce it

**THE DAINTIEST, CLASSIEST, MOST REFINED "SISTER ACT" IN VAUDEVILLE**

### MILWAUKEE.

The Murray Sisters, Marion and Victoria, stand pretty close to the top of the vaudeville bill at the Grand Avenue Theatre this week. Both have splendid voices, one singing a fine soprano and the other a rich contralto. They are prettily gowned and make a good picture. They enunciate so clearly that every word is understood. Their lace gowns in the closing number are exquisite. The Murray Sisters put on an act that might elevate the vaudeville stage if it were more widely copied. Aside from the fact that their singing is splendid and their musical selections in good taste, they deserve credit for furnishing refined entertainment.

### SALT LAKE CITY.

The Murray Sisters have the daintiest, most thoroughly enjoyable act of the kind presented on the Orpheum stage this season. Both young women are very attractive and they wear some of the most beautiful gowns seen in vaudeville. They are neat, snappy and entirely pleasing to the eye. And sing. Why, I could sit for hours listening to such singing. The smaller one, whatever her first name is, sang two very clever comic songs, one being "Now I Am Afraid to Go Home at All," and she gave an entirely original interpretation to her numbers that made

them immensely popular with the audience. Her sister is strikingly handsome and "swell," if you will pardon the word, and while her songs were of the more serious kind they were equally as well received. There is not a coarse or cheap thing about their act and any one who likes American singing can be assured of entertainment by hearing the Murray Sisters.—"Tribune."

### SAN FRANCISCO.

There is a real "sister act" on the new bill—the Murray Sisters. One sings a song in a delightfully conversational tone that tickles you right where you laugh. And she follows this with another to the same effect about another fellow who was afraid at one time to go home in the dark, but who is now afraid to go home at all.—Waldemar Young in the "Examiner."

### CHICAGO.

"The Murray Sisters, who sing and dance and 'look,' come second to McIntyre and Heath in the Majestic's list of attractions this week. The Murray Sisters are believers in the modern axiom that a woman is just as beautiful as she looks. They are very svelte and swell and costumed and coiffured. The Murray Sisters are to be seen."—Constance Skinner in "American."

Next to McIntyre and Heath, the best act is given by the Murray Sisters, who look very Michigan-avenuey. They sing a little, dance a little, and they fill the eye full.—O. L. Hall in "Daily Journal."

### OMAHA.

Being but of the "trouser" class, far be it from the writer to pass as a critic of the "legit" or even of the vaudeville, but a turn seen at Omaha, Neb., recently, where one of the best bills ever given on the Orpheum Circuit was gathered, cannot be passed without comment. For sweetness, purity and pleasing ways, the act of the Murray Sisters, with songs and character work, looks to an outsider as one best bet. What appeals so strongly aside from the entertaining qualities of their work is the lady-like manner in which it is rendered, rather more the way one would expect to be entertained in a drawing room and that same natural way is manifested off the stage as on. At no time during the act is a hand sought or laugh created by the rendition of the so-called spicy songs or broad jests, stranger still they waved no American flag nor did they even sing dear old Dixie, the song that brings every one to their feet with a yell, even if played by an old Dutch band. Turns of this kind are a decided treat.—"Vally Darden" in "Billboard."

### SALT LAKE CITY.

The Murray Sisters had all the best of it at the vaudeville house, and they were welcomed vociferously. In fact, the wait till their appearance had been so tedious that they were more than welcomed. They never have much trouble captivating an audience, and while they had a big advantage in this week's bill, they can hold their own any time.—Goodwin's Weekly.

### SAN FRANCISCO.

Usually when it comes the turn of the "sister act" at the vaudeville show the man who occupies the same seat every Sunday in the year pulls out a new panstella and prepares to give the program advertisers a show for their white alley, but when the Murray Sisters breezed in and the younger one got her lamps trimmed and burning, even the case-hardened old reprobate who knows who writes Marshall P. Wilder's jokes for him came out of his trance. When it comes to appearance and demeanor "home cooking" is the only way to describe it. Neither one being labeled deponent knoweth not whether it was Marion or Victoria that talked those two songs about the men with all night habits, but it was about as neat a bit of work as ever cast joy over a rainy day. The other one gets out of the rut and deserves the spotlight in her "Gibson girl" selection.—Globe.

**BOOKED AS ONE OF THE FEATURES OF THE ORPHEUM ROAD SHOW NEXT SEASON**

# Frank Morrell

**"THE CALIFORNIA BABY"**

Young's Pier, Atlantic City, Week April 5  
Garrick, Wilmington, Week April 12

Sole Direction **JACK LEVY**

## APRIL 5, Our Second Big Release Week

and every week thereafter.

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It has been brought to our notice that certain Exchanges are furnishing the Exhibitors with so-called independent films—claiming the same to be from the

# International Projecting & Producing Co.

We will ask every Exhibitor to send us the name of the Exchange which furnishes the service, and we will furnish information whether the films are our goods or not.

**NOTICE TO EXCHANGES:** We again announce that we have no agent or exclusive exhibitor. All business transacted direct through the main office.

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Place your orders in time to take advantage of weekly release.

# International Projecting & Producing Company

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# VARIETY

VOL. XIV., NO. 5.

APRIL 10, 1909.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.



# FIRST WEEK BOSTON A SENSATION

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Having created a positive furor as the sensational feature of the Cohan & Harris Minstrels for the past forty weeks, have been engaged by Wm. Morris for his chain of theatres.

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## This Week Entire NEW ACT

Introducing new songs, special scenery and electrical effects  
concluding with an entirely new dance entitled

# "THE GODDESS OF INCENSE"

Direction, OTTO HENRY HARRAS



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# VARIETY

VOL. XIV., NO. 5.

APRIL 10, 1909.

PRICE TEN CENTS.

## MORRIS GOES IN MINNEAPOLIS; OTHERS IN WEST REPORTED

**The Miles Theatre, Minneapolis, Opens With Morris Vaudeville April 19.**

Chicago, April 8.

The announcement is made that the Miles Theatre, Minneapolis, the finest vaudeville theatre in that town, will open, playing the Morris acts twice daily commencing April 19, giving a similar show to that seen at Morris's Chicago theatre.

It is authentically reported Morris has several houses in various large cities of the west, but the names are withheld. They are to open in the fall.

William Morris, and his attorney, Geo. M. Leventritt, were in Chicago this week.

The Miles is in opposition to the Orpheum at Minneapolis.

### BUSH TEMPLE'S "TRY-OUT."

Chicago, April 8.

Vaudeville will be placed at the Bush Temple for the summer. J. C. Matthews, of William Morris' Chicago office, will supply the act.

### BERT LESLIE AT HAMMERSTEIN'S.

At Hammerstein's on April 26 Bert Leslie will return to vaudeville with "Hogan in Society," the comedy sketch Mr. Leslie was playing when engaged as the principal comedian for "Fluffy Ruffles," which closes next Saturday.

Geo. Ryan will again take the "straight" role in Mr. Leslie's vaudeville piece.

### BERT WILLIAMS ALONE.

Since the Williams and Walker show closed at the Yorkville last Saturday night, Bert Williams has been in negotiation with the vaudeville managers for a single appearance in the varieties. His partner, Geo. Walker, is resting at his Kansas home.

Williams will sing three or four songs in his lone number, with eccentric dancing.

### QUEEN MUST KISS MAGGIE.

The Palace, London, would have very much liked an American single woman

act for its headliner April 12, Maud Allan leaving the Palace show (where she has so long remained a feature) to-night (Saturday).

An agent received a cable late last week to ship an act over on the Saturday boat for the proper connection. Shean and Warren were prepared to leave when a cable arrived calling the headline commission off.

It is said Maggie Cline was approached to make her appearance in London. The Irish Nightingale is reported to have replied: "I will play in England when the Queen comes down to the boat and kisses me."

### GRACE HAZARD, "PARISIAN MODEL."

All arrangements have been made for the starring tour next season of Grace Hazard, "Five Feet of Comic Opera," as the principal feature of "A Parisian Model." The Mittenthal Bros. will direct the tour.

The dainty little artiste will head the musical comedy organization. Her novel vaudeville act will be starred in the final act of the piece.

The engagement was placed through The Casey Agency.

### TALK OF "HARNED THEATRE."

There is talk about Broadway that the next playhouse to go up will be called "The Virginia Harned." William L. Lykens asserts that he has been offered capital to put up a theatre for the legitimate actress. B. K. Bimberg, a brother of the late "Bim, the Button Man," is likewise interested in the enterprise.

No contracts have been signed yet for the actual delivery of building material and the project is somewhat "up in the air," but the one thing that Lykens seems to be completely sure of is that he has the monetary backing to put the project through.

### MAUD ALLAN PASSES UP \$5,000.

London, March 30.

The Daily Mail, always most circum-spect in its assertions, makes the statement that Maud Allan has declined to play further provincial dates even at \$5,000 a week. As far as anyone on this side is able to figure this is the largest salary ever offered to an artist and declined.

Miss Allan is now in her next to last week at the Palace. April 12 she will start upon a tour of the provinces lasting six weeks. After that the dancer will accept no more engagements out of London, if she holds to her present determination. The outlook is that Miss Allan will, for the dancer has refused several very attractive offers. One was for \$3,500 weekly. Bids have been received for single weeks as high as \$5,000. Twenty-six weeks at \$2,500 were declined unequivocally.

Miss Allan's provincial tour will have only one town daily on the route sheets, either an afternoon or evening performance. Two singes will make up the rest of the program. The minimum price of seats will be 50 cents, while the better chairs will be retailed as high as \$3.75. The dancer will return to London before the end of May.

### BUYS "LA SALLE SHOWS."

Chicago, April 8.

H. H. Frazee, the musical comedy manager and producer, who makes his headquarters in Chicago, has secured the road rights to "The Girl Question," "The Time, the Place and the Girl," and "The Girl at the Helm," from the Askin-Singer Company which operated the three La Salle Theatre shows.

The transaction also terminates the business association of Harry Askin and Mort H. Singer, although the present plans will be carried out until the end of the season.

Mr. Frazee contemplates starring James J. Corbett in "The Girl Question" next season. The actor-fighter is this season under the management of Mr. Frazee in "Facing the Music."

### COMBINE LOOKS LIKELY.

(Special Cable to VARIETY.)

London, April 8.

It looks as though the big vaudeville combine would go through after all. Gibbons has signed with Stoll, according to inside information.

Some of the Barrasford Houses have also agreed to sign; others are holding back. Barrasford has ten on his circuit, each controlled by its own board of directors. The Barrasford houses still outside will vote on the proposition.

Payne is on the fence, but will probably fall on the Stoll side.

The general combination is for booking convenience only, like the Stoll-De Frece combination. It merely means an enlargement of that idea.

### BARRASFORD AFTER A NEW ONE.

Paris, March 29.

Thomas Barrasford, the English vaudeville manager, and his attorney, one Parkinson from New Castle, were in Paris last week.

They were looking for a new site where a theatre could be erected, and it is pretty authentically reported it was found.

### WILL DE FRECE SELL?

London, March 29.

Shortly after the departure of Walter De Frece with his wife (Vesta Tilley) for New York a report went around that before a great while shall have passed Mr. De Frece will dispose of his English circuit of vaudeville theatres to Oswald Stoll. The consideration named in the report for the transfer is \$1,250,000.

A short time ago the De Frece and Stoll circuits pooled their bookings, and the headquarters of each are now under the same London roof, Cranford Mansions, which has been for years the chief director's seat of the present Moss-Stoll Tour.

It is said if Mr. De Frece does dispose of his theatrical interests over here he will retire from the show business. Only within recent years has the De Frece Circuit become prominent. The theatres are in the provinces.

**\$2,500 FOR GENE.**

Buffalo, April 8.

A salary of \$2,500 a week and a guarantee of ten weeks is the offer made by M. Shea of this city to Adeline Genee for vaudeville. Lee Harrison was his intermediary in presenting the offer to the dancer. Both are now playing in "The Soul Kiss."

This is the largest salary ever offered for a single dancing act. Miss Genee was not able to consider it, being under contract to Klaw & Erlanger for another year. Mr. Shea's offer was for any time after the tour of "The Soul Kiss" closed.

In commenting on the incident the manager said: "I should like nothing better than to have Genee headline my show and I am really sorry that Mr. Harrison was unable to put the deal through. He had my authority to offer Miss Genee a week in my house here and one in Toronto, and a guarantee of eight more."

"I suppose this week—Holy Week—is the hardest time of the year to secure a woman star for a headline. Eva Tanguay is 'laying off' while Blanche Ring is resting in Cleveland. This and the week before Christmas are the worst of the year in point of box office receipts and perhaps that's the reason the stars dislike to play."

"I believe they make a mistake. The proof is that with Miss Tanguay as the feature of the show, I did one of my largest weeks of the season just before Christmas last year."

**\$3,600 OPENING SHOW.**

San Francisco, April 8.

There will be presented at the new \$1,000,000 Orpheum on April 19 an inaugural bill costing about \$3,600. It is expected to prove the biggest and best variety performance ever seen in this city.

The program includes Frank Moulan and Lillian Berri, "Awake at the Switch"; Frank Fogarty, Grigolatti's Aerial Ballet, Sandor's Circus, Gordon and Marx, Donald and Carson and The Sandwinas.

The Orpheum is the first new theatre to be opened in the "downtown" section since the earthquake.

Martin Beck, accompanied by W. Passpart, left New York on Wednesday by the 20th Century to be present at the opening of the new San Francisco Orpheum.

Mr. Passpart is the European continental representative of the Orpheum. He arrived in New York on Wednesday morning.

Mr. Beck expects to return to New York by April 25.

**KELLERMAN NOT WORKING.**

Annette Kellerman is not working this week. Her route on the United time calls for an appearance at Keith's Philadelphia.

The order in the injunction proceedings was served upon Miss Kellerman on Tuesday, having been signed by United States Circuit Court Judge Ward last Friday.

The order restrains the diver from playing under other management than B. F. Keith's up to May 3. William Morris also holds a contract on her services for 53 weeks covering the summer season, when Miss Kellerman is temporarily released from the restrictions imposed by the court.

**LANDED WITH A WEEK.**

Heloise Titcomb and Her Horse reached New York on Tuesday under the impression she had a full season's bookings ahead. Her first stop was to have been the Hippodrome, Cleveland. This engagement had not been confirmed, it seems, and when no further route was arranged the Cleveland date was called off, leaving Miss Titcomb without an opening or a contract after her long trip across the seas.

The horsewoman, remarked as very beautiful by those who have seen her, sings while mounted upon her steed on the stage. The horse also goes through "high school" exercises.

Knowing the act and circumstances, Clifford C. Fischer, of the Marinelli office (who is temporarily in the city), met Miss Titcomb at the dock, explaining the situation to her.

She consented to appear at the Orpheum, Brooklyn, Monday, Percy G. Williams' consent to the engagement had already been obtained. The horsewoman will start upon her American tour at that house.

**VOSS BILL REPORTED OUT.**

The new Voss bill for the regulation in New York State of booking agencies has been reported out of committee in the Assembly. Several minor changes have been made in the text. Among them was a change in language which exempted from the Employment Agency law the booking of high-salaried artists like grand opera singers and concert stars. License Commissioner John N. Bogart has been in correspondence with the Corporation Counsel's office in New York City regarding the measure, but declined this week to outline his opinions on the subject.

**BILL DILLON RECOVERING.**

William Dillon, the parody singer, was removed from his New York home on Monday to a private hospital, suffering from pneumonia. On Wednesday the hospital authorities reported that the artist had had a restful night and was much better.

Mr. Dillon was suffering for several days before he was taken to the hospital, but insisted against the advice of his physicians in keeping up. Sunday evening he was forced to give in.

McMahon and Chappelle replaced Mr. Dillon at the Fulton, Brooklyn.

**"WALTZ DREAM" CONDENSED.**

Now that "The Waltz Dream" has been permanently retired as a three-act musical piece, Harry Bissing is negotiating with the owners of the production for the playing rights and costumes.

If the deal is closed, Mr. Bissing has in mind the condensation into a two-scene vaudeville number. The choicest bits from the first and second acts will be utilized. About seventeen people will be employed.

**CHICAGO'S SUMMER PIECES.**

Chicago, April 8.

Richard Carle, in "The Hurdy Gurdy Girl" will be the summer attraction at the Colonial. It opens May 30.

"The Blue Mouse" will be the summer attraction at the Garrick. Mabel Barrison will be in the cast.

**POLI WELL SATISFIED.**

S. Z. Poli has returned to New York with three months in Europe behind him. The manager of the Poli Circuit arrived late last week.

After becoming acquainted with his affairs over here, Mr. Poli expressed himself as greatly pleased with business in his houses, saying this is the best season he has ever had.

P. Alonso, the Poli general booking representative, will leave April 22 on the Duke of Genoa, remaining abroad until August.

**"A SMELL OF LONDON."**

During the intermission at the Colonial Monday afternoon, just before Vesta Tilley was to reappear on this side after a long absence, an Englishman in the lobby remarked to his companion: "My Lord, what a smell of London!"

The crowd of Britons present warranted the remark. Among the "pros" from the other side present were Marie Dainton, Mr. and Mrs. Fred McNaughton, Mr. and Mrs. Ernest (Claire) Romaine, Walter De Frece (Miss Tilley's husband), Tom McNaughton, James Finney, The Misses Finney, James Blakeley, Will West, Benson and Fraser, and Ben Nathan and Ernest Pike (London agents).

Alice Lloyd and Eva Tanguay entertained large box parties.

**EPIDEMIC OF THEFTS.**

Early this week the dressing room occupied by Claire Romaine at Hammerstein's was entered by thieves and \$2,500 worth of jewelry taken. This is the fifth robbery that has happened at the Victoria Theatre and the New York Detective Bureau has sent several men out on an investigation.

The police believe entrance is made by an outsider who gains access to the theatre by crossing the housetops and coming down from the roof garden, which surmounts the building.

Several weeks ago Princess Rajah was robbed and within a few months three others have lost valuable property by theft in the theatre. All the robberies have been from Dressing Room No. 1, located near the left hand entrance to the stage.

**GENE FIELDS' SON IN.**

Chicago, April 8.

F. S. Field, son of the late Eugene Field, is going in vaudeville in a playlet called "How to Manage a Woman."

Kerry C. Meagher will look after the business end. Myles McCarthy will stage it.

**"SAND-BAGGER" IN BRUSSELS.**

Brussels, Belgium, March 29.

Brussels has been visited by its first "sand-bagger," an American. It was a new sensation for this staid town, and created a furore.

James Reed, from Chicago, knocked down an old man with a rubber hose. On being searched by the police, Reed had in his possession a fake 10-pound note, seven francs, fifty centimes and a ticket to Barassford's Alhambra here, dated March 24. It looked like an advertising dodge, but it is genuine, and Reed is certain of being booked for a long stay on this side.

**\$45,000 DAMAGES FROM K-P.**

Papers have been drawn by Henry J. Goldsmith, attorney for Louis F. Werba, in an action for damages against the Keith & Proctor Amusement Co. by Mr. Werba for damages amounting to \$45,000.

The papers allege that Mr. Werba produced "Spiritland" for presentation in vaudeville, having previously been given a contract for forty-two weeks by the Keith-Proctor firm, to commence Feb. 8 at the Fifth Avenue Theatre, New York. The salary specified was \$1,000 weekly.

A separate agreement, unusual in the engagement of vaudeville acts, provided that if the production should be deemed unsuitable for vaudeville by a representative of the corporation at a rehearsal before presented, the contract could be nullified.

Mr. Werba gave a dress rehearsal of "Spiritland" at the New York Theatre on Jan. 28. Many managers and agents attended, among them A. Paul Keith, then acting general manager of the Keith-Proctor Co.

The week of Feb. 1 Mr. Werba "broke in" the act at the Greenpoint, Brooklyn, playing the Fifth Avenue with it for the two succeeding weeks. On the Wednesday of the second week at the Keith-Proctor theatre Mr. Werba was informed by young Mr. Keith that no further time could be given the number. The only reason offered was that the Keith-Proctor resident managers declined to place "Spiritland" on their bills. "Spiritland" has been in dry dock since.

The damages asked for in the papers consists of the unplayed forty weeks' salary, and \$5,000 for initial cost of production.

The special agreement given to Mr. Werba at his request, which is attached to the papers, reads as follows:

Agreement, made this 22d day of January, 1909, by and between Keith & Proctor Amusement Company, a Maine corporation, party of the first part, and Louis F. Werba, of the City and State of New York, party of the second part, as part of the booking agreement made simultaneously herewith, Witnesseth:

In consideration of the premises in said agreement of even date contained of each of the parties thereto, and of the sum of One Dollar by each of the parties hereto to the other paid, the receipt whereof is hereby acknowledged, it is agreed that the party of the first part may cancel the said engagement and contract dated simultaneously herewith without cause if it or those representing it do not approve of said act or production entitled "Spiritland" after viewing the same at rehearsal.

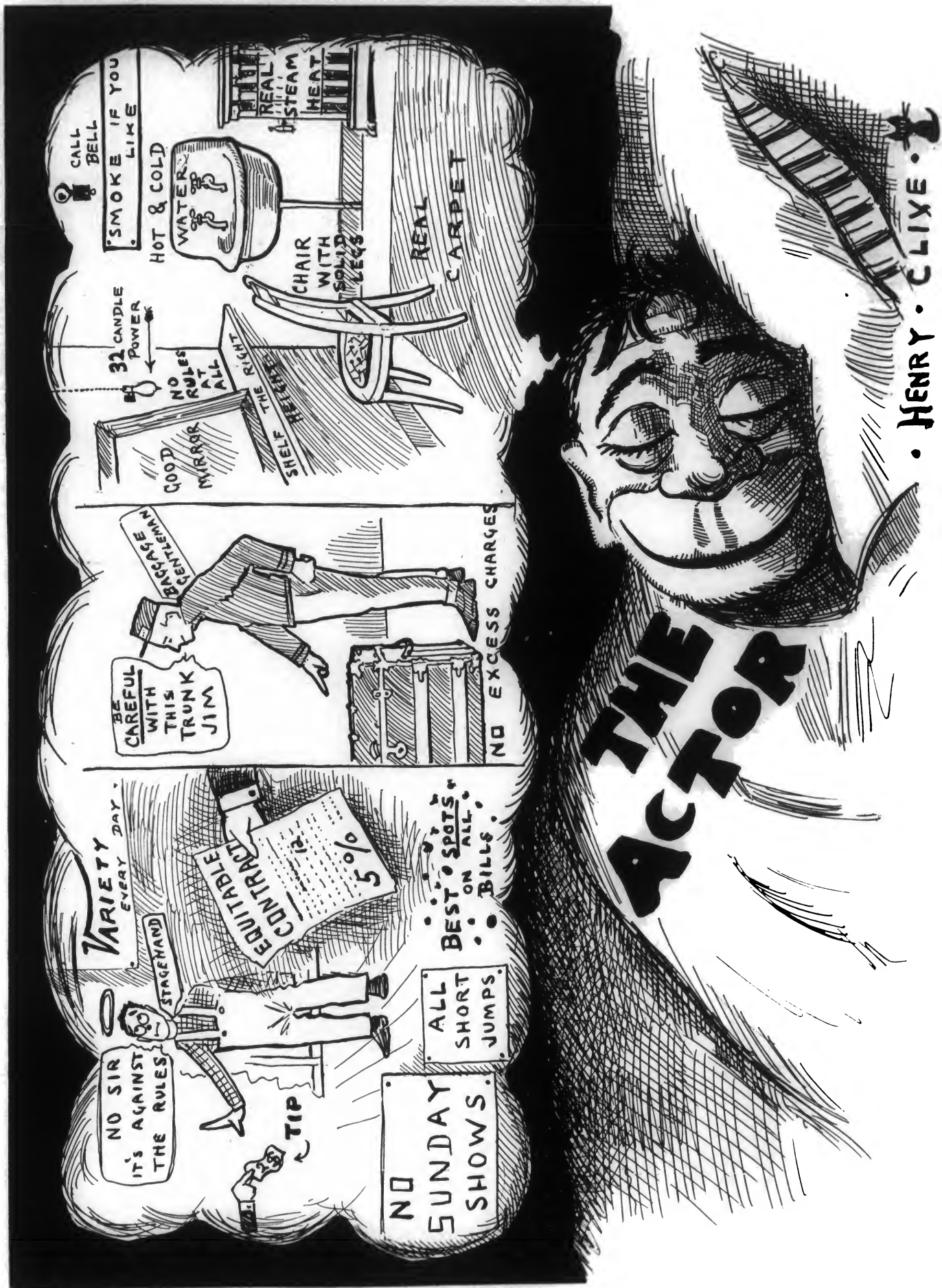
In Witness Whereof, this agreement has been signed the day and year first above written.

(Signed)

Keith & Proctor Amusement Company.  
By Keith & Proctor Amusement Company. By S. K. Hodgdon.

Louis F. Werba.

(L. S.)



THE ACTOR'S DREAM

**SHEEHAN WANTS \$7,000.**

Chicago, April 8.

Joseph Sheehan, the operatic tenor, has brought suit against William Morris for \$7,000, alleging breach of contract.

Mr. Sheehan engaged with the Morris Circuit at \$1,050 weekly for ten weeks, with the understanding the time was to be canceled after the first two weeks if the production Mr. Sheehan made proved unsatisfactory. Upon such cancellation, however, it was stipulated that Sheehan should continue alone.

After the second week, the tenor was notified his act would not suit, and he was offered \$400 for a single number. Sheehan refused the offer, demanding the same amount as given for the act.

**WON'T PLAY CHICAGO.**

Holy Week brought Eva Tanguay home from Columbus, where she played last week. Monday Miss Tanguay goes to Cincinnati. From there the eccentric singer will visit Cleveland, following in Baltimore, and then back to the Colonial, New York. The Chicago stop for Miss Tanguay has been taken out of her route.

Columbus, O., April 8.

The gross receipts last week at Keith's, with Eva Tanguay as the feature of the bill, were between \$11,000 and \$12,000. The town will have to save up for a while now.

By the time J. Erwin Liebman, the orchestral conductor at the Grand Opera House, Syracuse, reached here last week in response to a hurry call from Miss Tanguay, that young woman had undergone a mind reversal. Keith's house leader played out the week for her. It was understood before Mr. Liebman left the city, however, that he will hereafter travel with Miss Tanguay as her own musical director.

**MAY STOP FIGHT PICTURES.**

It was said on Thursday that Felix Isman would attempt by injunction to prevent the exhibition of the Johnson-Burns fight pictures at the Broadway Theatre, commencing Monday.

Isman takes possession of the house May 1. "Stubborn Cinderella" leaves the Broadway to-night (Saturday).

**RICE'S WIDOW DESTITUTE.**

Blanche Rice, the widow of the late Billy Rice, minstrel-actor, has just risen from a sick bed and her friends are planning a benefit for her. She is reduced almost to want.

In his life Rice was a generous contributor to all projects of the same sort and friends of his widow hope that some of his old beneficiaries will come forward in this emergency. Mrs. Rice lives at 301 West 114th St., New York.

**TAKE A RENO HOUSE.**

San Francisco, April 8.

Will Sharp, formerly musical director for the Novelty Theatre, San Francisco, has secured control of the Grand, Reno, through a deal with Tony Lubelski.

Vaudeville of the Sullivan-Considine brand will probably hold the boards.

The Grand Opera House, Indianapolis, will close about May 1 for vaudeville, remaining open for the summer season with moving pictures as the only entertainment.

**QUITS "IN PANAMA."**

Baltimore, April 8.

A new fish soon to be swimming in the sea of vaudeville is Marian Stanley, leading woman with Max Rogers "In Panama." Miss Stanley has been connected with the Rogers for the last three years, and is leaving the company at the end of the present week, willing to embark, she says, in anything worth while.

Miss Stanley is leaving the company on account of her inability to get along with Max Rogers. "While Gus Rogers was alive," says Miss Stanley, "we were all harmonious. He attended to the business end, and there was never any trouble, but his brother is very different—irritable, even unbearable—and I simply cannot stand the situation any longer."

Max Rogers says the trouble came through Miss Stanley trying to run the company. "I took her out of burlesque," he claims, "and she is unable to stand prosperity. This is the sixth notice she has handed me, and this one I have accepted."

Max Rogers and six girls want to play in vaudeville after "In Panama" closes, but Mr. Rogers is asking \$2,000 for the act, according to report, and may delay the appearance somewhat.

**TAKES OVER AUBURN.**

Auburn, N. Y., April 8.

The Burtis Opera House reopens April 12 with vaudeville under the management of J. B. Morris and Jos. Shea, who have taken over the house.

**NUMERAL BILLING CONTEST.**

There is going to be a billing contest in numerals around the Colonial and Lincoln Square theatres soon.

Since the "15-act" program commenced at Blaney's Lincoln Square, a William Morris house opposing Percy Williams' Colonial in the near vicinity, half-sheets have been "sniped" about describing the length of the program by figures.

Dave Robinson, the Colonial manager, has ordered similar sized paper, giving the location of his house, to be "sniped" as well. When each house has its posters near one another, the result is going to look like this:

**JULIA ROONEY "STUNG."**

New Orleans, April 8.

On last Saturday morning Julia Rooney, of the Rooney Sisters, fled suit in San Francisco for divorce against her husband. According to the daughter of the late Pat Rooney, Julia was "stung" when she gave her heart and hand to her "Friaco" "worse" half.

He was a "lemon from the original tree," is the naive way in which Julia described her lord to a VARIETY representative. "I met him in a store, where my sister had gone to select some goods for a dress.

"He certainly was the limit. When Josie and I went to England to dance, I took him along as chaperone. All he did was to eat, drink, smoke, and then eat some more. He was never happy unless piling up a large board bill for me to pay. Why, he even had the nerve to want to buy himself some clothes, and kicked like a steer because we bought some new stage dresses. Oh, what a fine bit of work I drew. Never again for me!" The dancer charges non-support in her suit.

**WELLS' NEW THEATRE.**

Augusta, Ga., April 8.

Jake Wells will have a new theatre here by August 1, and it will play vaudeville.

The new house will be in what is now known as "The Millker-Walker Hall." Mr. Wells has leased the building for five years. It will be completely changed, giving a ground floor entrance, with seating capacity of 1,200.

**FISCHER IN 'FRISCO'S NOVELTY.**

E. A. Fischer, of Fischer's Theatre, Los Angeles, has secured a lease on the Novelty here. It is understood that the Los Angeles house will close and the company transferred to the Novelty.

Burlesque and musical comedy, with added vaudeville, has been the policy of the southern house, and will no doubt prevail at the Novelty.

The vaudeville acts will probably be placed through the Bert Levy Agency.

**EVANGELIST HURTING BUSINESS.**

St. Paul, April 8.

Gypsy Smith, the evangelist, is on his second week here, drawing the largest crowds ever seen in St. Paul. The first two days of his engagement here the theatres didn't seem to suffer, but since then the attendance has been decreasing rapidly, until now Gypsy is a headache and nightmare to the local managers.

Gypsy Smith goes to Minneapolis next week, where the same managers, who have houses in both towns, will feel a repetition of what has happened here.

**ANOTHER MUSICAL PRODUCTION.**

At the Fifth Avenue on April 19 William Rock will present "Kris Kringle's Dream." The material in the number has been taken from "The Top o' th' World," which closed last Saturday night. There will be the "Jack-in-the-Box," "The Collie" (dog) number and three other snatches, to run about twenty-two minutes.

Mr. Rock was the stager also of the original production.

**AUGUSTA GLOSE.**

The above is an excellent likeness of AUGUSTA GLOSE, the fascinating young artiste who is credited with having originated and first introduced "Spoken Songs" and planolog in vaudeville and musical comedy.

Miss Glose has just finished a tour on the ORPHEUM CIRCUIT and opens on the UNITED TIME at Washington, D. C., April 19, subsequently coming to New York for Percy G. Williams. Miss Glose is possessed of much beauty and charm, and her pleasing personality and magnetism win the audience at the start. She does her work in the same delightful spirit as the auditors enjoy hearing her, and seems to be fascinated with everything she does.

Miss Glose has in preparation a new act for next season that will give her additional opportunity to show her versatility.



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Emil Subers opens at the American, San  
Francisco, April 19, in the stock minstrels  
there.

"Menetekel," under the management of  
William Berol, opens its American tour  
at the American Music Hall next week.

Nellie Beaumont, lately a principal in  
"New York Town," opens in vaudeville  
on Monday at the Garrick, Wilmington.

Simon and Gardner will return from  
abroad in August, opening at Hammer-  
stein's Sept. 20. Edw. S. Keller is the  
agent.

Marie Dainton continues her tour, un-  
der a new United contract, opening at  
Keith's, Boston, Monday, placed by Pat  
Casey.

Jackson Bros. and Dabney (colored) are  
a newly formed instrumental and vocal  
musical act under the direction of William  
L. Lykens.

After an absence of ten years from  
England the Cardownie Sisters will return  
home this summer, sailing from New  
York on June 1.

William Josh Daly's "Country Choir"  
will leave Denver April 17, "leping" to  
Birmingham, England, where the act will  
open early in May.

Alexander Fischer, a brother of Clifford  
C., is still wearing his moustache. The  
more one sees of Alexander, the funnier  
the moustache looks.

Will Oakland, John H. King and the  
Eight Bogannys, besides Geo. Evans, are  
sure members of the Cohan & Harris or-  
ganization for next season.

Within a week it is expected most of  
the removals among the vaudeville peo-  
ple in the St. James Building to the Long  
Acre will have taken place.

Adams and Alden, "The Two Bobs,"  
have been booked for twenty-five weeks  
over the Orpheum Circuit in their new  
act. Bill Lykens, he done it.

Walter Rosenberg has taken a five-  
years lease on Hoyt's Opera House, South  
Norwalk, Conn. Regular dramatic attrac-  
tions will occupy the theatre.

Charles Bornhaupt of the Marinelli of-  
fice returned to New York on Monday,  
cutting short, for business reasons, his pro-  
posed lengthy trip in the west.

Dave and Piercie Martin, with "The  
Kentucky Belles," will present a new act  
by Charles Horwitz at the Eighth Avenue  
next week, where the show plays.

Jet Hahlo, sister of Sylvia, and a lovely  
little girl besides, leaves on the Lapland  
April 24 for Paris. Miss Hahlo will stay  
at the Hotel Reitz in the big Parisian  
town. It sounds good, anyway.

A beefsteak dinner will be given A. L.  
Erlanger to-morrow (Sunday) night at  
Reisenweber's. Sam Harris is the chair-  
man of the committee in charge of the  
affair.

James J. Corbett has turned down the  
English time for May. He was routed for  
the Oxford and Tivoli, London. Corbett  
may appear in vaudeville hereabouts. He  
is flirting.

A. Puck, father of the Two Pucks (on  
their second trip of the Orpheum Circuit),  
is manager of the professional depart-  
ment at the Gotham-Attucks Music Pub-  
lishing Co.

Bill Lykens is seeking time for James  
T. Sullivan, the comedian in support of  
Fritzi Scheff. He will make the vaude-  
ville essay immediately upon the close of  
the musical comedy.

The Gotham, Brooklyn, a Percy G. Will-  
iams house, which has been playing stock  
this season, will install 10-20-30 vaude-  
ville during May for a run, with bookings  
through the United.

Mr. and Mrs. Tim McMahon received a  
daughter, their third child, last Saturday.  
Tim had two boys before the girl arrived.  
The mother (Edythe Chappelle) may re-  
tire from the stage.

Sheedy's Theatre at Brockton will be  
capitalized through a corporation. When  
formed, a new theatre will replace the  
present structure. M. R. Sheedy will  
promote the enterprise.

Smith and MacDonald in a "western  
act" with lassoing, lariat throwing and an  
educated horse (somewhat like the late  
"Princess Trixie") are at Yonkers this  
week, their first eastern showing.

Alice Lloyd will play a return engage-  
ment at Syracuse on April 19. Miss Lloyd  
is reported to hold the record for the  
Grand Opera House there by \$20 over the  
next highest box office attraction.

Cameron and Flanagan are out of the  
American show this week, which would  
have been their second there. Tudor  
Cameron's illness caused the lay-off. The  
act will be off for the rest of the season.

There's another Pat Rooney. He ar-  
rived at the home of his parents (Pat and  
Marion Bent) late last week. On Tues-  
day Pat says he caught the boy doing  
two of his old steps and called him for it.

Dare Devil Schreyer is in New York  
and may shortly give a local presentation  
of his new production "Trailed to the  
Chasm." He sails for Europe in May, re-  
turning to this side in time for the fair  
season.

Jack Shea, a brother to Joe and M. A.  
Shea, who was seriously injured in an  
accident two weeks ago, is slowly re-  
covering in Roosevelt Hospital, New York.  
He will not be able to leave the institu-  
tion for about a month.

Julius Steger will present his newest  
sketch, "The Way to the Heart," at 125th  
Street next week. The cast will include  
(besides Mr. Steger) Alfred Hollingworth,  
Fred G. Hearn, John Romano (harpist),  
Maude Earle and Beatrice North.

Barnold's Dogs will be the feature act  
at the Dominion, Winnipeg, next week,  
the first of the bookings by William  
Morris in that house. The act has been  
billed on the American, New York, pro-  
gram for an appearance Monday.

Four of the male principals with the  
Williams and Walker show, which closed  
Saturday night at the Yorkville, New  
York, will enter vaudeville as a colored  
quartet, under the management of Mr.  
McPherson, of the Gotham-Attucks Music  
Co.

William L. Lykens has been commis-  
sioned to provide for the production of  
one of Loie Fuller's vaudeville acts in  
New York. The dancer is now in Bos-  
ton. On the other side Miss Fuller has  
three acts working the halls under her  
direction.

The Avon Comedy Four open April 29  
at Liverpool, with seventeen other Moss-  
Stoll weeks in England to follow. Max  
Hart and L. Johns, the Moss-Stoll, New  
York representatives arranged the booking  
between them, Mr. Hart appearing as the  
agent for the act.

Genevieve Finlay and Melville Stuart will  
appear for the first time in vaudeville to-  
gether at the Flushing, Flushing, L. I.,  
next week. A sketch called "A Hypnotic  
Proposal" has been arranged for the couple  
by Edward Freiburger. W. L. Lykens is  
their booking representative.

Violet Pearl, W. S. Patten and Nat. S.  
Jerome have formed a partnership, and  
after the close of "The Rollickers," of  
which they are principals, they will essay  
vaudeville in a new sketch, treating of  
stage life. The vehicle includes imita-  
tions, songs, dances and a slight plot.

Donlin and Hite have secured passage to  
Europe following the termination of their  
western contracts in June. They will re-  
main abroad until October, unless the  
baseball people press Donlin too hard for  
his services. Contracts for fifteen weeks  
in vaudeville next season have been  
signed by the couple.

Tom Ryan (Ryan and Richfield) left  
New York Tuesday morning at 7:30 to  
vote in his home town, Sayville, L. I. The  
momentous event to be decided in Say-  
ville on that day was whether the  
village should "go dry." Mr. Ryan re-  
quests that a question mark be placed  
after any way it is said he voted.

Minnie Seligman and William Bram-  
well almost left the Colonial bill last  
Monday morning, something about the  
name having been left off the electric  
sign. The sign is not wide enough to ac-  
commodate "Minnie Seligman." A short  
conversation with Percy G. Williams fol-  
lowed Miss Seligman's threat to leave.  
She appeared.

It was reported this week that Ben  
Tieber, manager of the Apollo, Vienna,  
might take over Ronnacher's in that city,  
replacing the vaudeville at the Apollo  
with opera, commencing in the fall.  
Arthur Brill, the late manager of Ron-  
nacher's, died recently. It was also said  
that Gabriel Steiner might be the next  
manager of Ronnacher's.

A New York daily newspaper has gone  
to the trouble of sending a photographer  
to a certain city where resides the father  
of a prominent theatrical manager. The  
sheet now has a negative of the father  
departing from a cafe. The photograph  
will likely be published unless the theat-  
rical manager orders his several New York  
theatres to advertise in the publication,  
something they have not done for a long  
time. This is one of the two reasons the  
paper is bitter against the manager.

Rose Stahl is in London, but without  
Pat Casey. Miss Stahl left last Satur-  
day, expecting to find Mr. Casey on the  
boat. Pat will not go over until May,  
when Martin Beck may also take the trip.  
Upon Casey's return Jenie Jacobs will  
leave for a visit abroad, lasting until next  
season commences. Mr. Casey is going to  
Belfast, Ireland, to purchase a green cow  
on exhibition there. Pat wants to send it  
over the fair circuits in the fall. Just  
before sailing, Miss Stahl's manager left  
word that if Casey came over to Lon-  
don he should have his voice sandpapered  
first. Casey sent a wireless telling the  
manager where to go when he landed, or  
even before.

**WOOD BOOKING FOR PROCTOR.**

The picture theatre circuit branch of F. F. Proctor's placed four of its houses this week with Joe Wood, the agent for many of the smaller combination vaudeville and picture theatres.

Among the quartet are Elizabeth (Proctor's), Newark (Blaney's) and Plainfield. The other Proctor picture houses will follow into the Wood agency, it is said.

Mr. Proctor is interested with B. F. Keith in the Keith-Proctor Circuit and the United Booking Offices. It has been reported for some time that the United had been unable to supply the very small time with bills through acts declining to make the necessary "cut" for the United people, although not objecting to do so for outside agents. To "cut" for the United is believed by acts to have a future bearing upon what they may ask on the larger circuits the United also books.

The Proctor picture houses are giving moving pictures and three or four vaudeville acts for an entertainment.

It has also been rumored about that more than one "United manager" has been securing his smaller acts needed upon programs out of town from "outside agents," taking advantage of their ability to secure acts at a "cut rate."

**BILLIE SEATON AT \$150.**

Joe Wood is booking Billie Seaton for the moving picture and popular priced houses at the salary of \$150 weekly. Originally she worked at \$40 a week, and that was only a month or so ago.

The advertisement she received through the general billing of the imitation act (it's an impersonation of Eva Tanguay) about the Manhattan Theatre and neighborhood caused the advance in Billie's compensation. She appears this week at the Imperial, 116th Street and Lenox Avenue, New York, a picture and vaudeville house. Next week Billie goes to Trenton. Both engagements, on the word of Joe Wood, are at the same salary of \$150.

**GALLAGER FLITS TO EUROPE.**

The Tuesday boat for England carried Ed. Gallager, who suddenly flitted eastward for the purpose of producing "The Battle of Too Soon" abroad for copyright purposes and further playing in the halls. Connolly and Bannon will take the roles on the other side. An appearance at the Tivoli, London, has been booked. The characters in the travesty will be changed from American to English army officers.

Mr. Gallager's booking office in New York continues.

**TWO DAILY AT FALL RIVER.**

Fall River, Mass., April 8.

Commencing Monday the policy of the Savoy will change from the present combination vaudeville and pictures to two vaudeville shows daily only. There will be seven acts, and one reel to close the performance. Prices will be 10-20-30. They are now 10-20.

Two picture houses are operating in this city. Some surprise is felt that the Savoy abandons its "picture" policy for straight vaudeville. The outcome of the change will be watched.

**NELSON CASE ADJOURNED.**

Springfield, April 8.

The fight for the possession of the Nelson Theatre was ended so far as the trial is concerned to-day. It has been adjourned until Monday, when the attorneys will sum up. From last Monday until the adjournment the matter was hotly contested.

The action arose through the forcible possession taken of the Nelson by Geo. D. Nelson, its owner, on March 22. S. Z. Poli, the sub-tenant, wants to be reinstated. Testimony at the trial developed that on March 16 Nelson gave a ten years' lease of the house to the Wm. G. Fox Amusement Co. of New York for \$12,000 annually. Poli is paying \$8,500.

Poli secured the theatre when Klaw & Erlanger evicted William Morris about a year ago. K. & E. operated it during their "Advanced Vaudeville" days, the Shuberts, the direct lessees from Nelson, having leased it to the United States Amusement Co., the K. & E. vaudeville corporation.

Pat Casey was held here during the trial and gave evidence. Mr. Casey is thoroughly familiar with all the "forcible entries" and "evictions." He started the thing going in the first place.

The advent of Pat Casey in town caused a sensational episode. Mr. Casey appeared in court dressed as he was on St. Patrick's day, a riot in green, and a riot in fact, but Pat showed Springfield something. Mr. Poli wore a brown suit which attracted attention. It was Casey, though, whom the court officers saluted unconsciously.

**TWO WEEKS ON PERCENTAGE.**

Atlantic City, April 8.

At Young's Pier this week Blanche Ring is the big feature, playing the house on the customary plan of "name" features, percentage with the management of the gross receipts. Miss Ring will hold over for next week under the same understanding.

**SHOT THE WRONG WAY.**

Baltimore, April 8.

While a member of the Mirza-Golem Troupe at the Maryland was doing "Risley" work with a barrel, shooting a pistol off with each hand, he turned one of the guns downward instead of up. Mike Dresbach, who was behind the pedestal in readiness to catch the barrel, was shot in the left hand.

**CURZONS WIN SUIT.**

The French courts have refused to order the payment of commissions to an agent when engagements have been canceled through no fault of the artists. This interesting decision was handed down recently in the case of H. B. Marinelli, Ltd., against the Curzon Sisters, "Flying Butterflies."

It transpired in the suit that Marinelli booked the Sisters for an engagement at the Schumann Circus, Berlin. When the act reported at the theatre, the authorities refused to allow them to perform unless a net was spread. This was found impractical, and the date was abandoned. Subsequently seven or eight weeks, all booked through Marinelli, were canceled for the same reason. Marinelli sued to recover the amount of commission he would have earned had the time been played.

The decision was a sweeping victory for the Curzons. The plaintiff was ordered to pay all costs.

**BACK TO TWO-A-DAY.**

Chester, Pa., April 8.

The Family returns next week to its system of two vaudeville shows a day. It abandoned that policy for a short time, playing a "split week" with the Savoy, Atlantic City. Next week's headliner under the new policy will be the Alpha Troupe. Joe Wood will supply seven other acts.

**SELF-OPERATING STAGE CREW.**

Down at the Manhattan Theatre there is a stage crew consisting of Oscar Bismarck and a motor. Mr. Bismarck invented the motor, which operates the scenery in the house, eliminating a stage crew.

It brings up a drop, letting down another meanwhile. The inventor says that were a full vaudeville show given at the Manhattan, he could adjust the machinery to "strike" and "set" the biggest scene in one minute.

A wire cable runs up to the fly gallery, grasping the scenery with hooks. The cable is operated from a switchboard, and places all the scenery required for any setting in one movement.

Mr. Bismarck has not attempted to perfect his arrangement, needing but an olio drop and the picture sheet at the Manhattan. However the device has permitted the management to do away with the two stage hands formerly employed.

Application for a patent has been made.

**CANADA'S LAST TURNS OVER.**

Toronto, April 8.

The last melodramatic house in Canada with a Stair & Havlin policy unchanged breaks its record on Monday next. The house is the Majestic in this city. The United Amusement Co. of Toledo has taken the theatre, and will open April 12 with a combination picture and vaudeville show at prices from five to thirty cents.

The United Co. holds a lease until the end of August with an optional clause for the further retention of the property. The Majestic is jointly owned by Ambrose Small and Stair & Havlin.

**VAUDEVILLE IN STOCK HOUSE.**

Chicago, April 8.

The Columbus, formerly a melodramatic rendezvous and more latterly holding stock, commences with vaudeville on Sunday.

Weber Bros., owners of the Columbus, are considering a proposition to place the variety shows in their Alhambra also.

**WOULD-BE AGENT "VAMPED."**

There is a complete set of license papers in the office of the License Commissioner in New York awaiting one G. Happy Hamilton, but there is no G. Happy to demand them. G. Happy, according to the best obtainable information, is elsewhere just at this time.

All the preliminaries were gone through with—at least such preliminaries as did not require a deposit. The license papers were all prepared, and G. Happy might have gone into the vaudeville business at any minute it pleased him—except that the license fee of \$25 was not paid.

In conversation with the clerks of the license bureau G. Happy made the assertion that "G. Happy" Hamilton was his own, honest name, and that he received it sure enough at the baptismal font.

There is displayed in the announcement window of the License Bureau the application of "G. Happy" Hamilton with offices at 1416 Broadway, but at that address there is no "G. Happy," and the License Bureau is waiting patiently.

Middleton and Spellmeyer sail for London April 17.



PAULINE?

Who is appearing at Hammerstein's.

# **\$10,000. VERDICT AGAINST COLUMBIA.**

Last week in the United States Circuit Court Harry Kennedy secured a verdict of \$10,000 against the Columbia Amusement Co. (Eastern Burlesque Wheel) for commissions arising out of the purchase by the Columbia Co. of the ground where now stands the Gayety, Baltimore.

Kennedy entered into an agreement with the Columbia executives to purchase the plot at a certain figure. Negotiations, it seems, had been gone into by a couple of members of the corporation previous to the employment of Kennedy. Some time after the Columbia people acquired the property. A verdict for the full amount demanded was rendered.

In the same court Mr. Kennedy also secured judgment against Gus Hill for \$5,000 by direction of the presiding justice. The Kennedy-Hill suit arose from a transaction in which Kennedy agreed to produce the Auditorium, Philadelphia, for burlesque purpose. Afterwards the Casino, in that city, was selected by the Eastern Wheel. Hill will probably appeal.

Geo. E. Josephs of the Leon Laski law office appeared for the defendant in both actions. John Hill represented Kennedy.

## **"CITY SPORTS" FINED \$100.**

Chicago, April 8.

The "City Sports," at the Star and Garter this week, was fined \$100 by Manager Herrmann for violating one of the most stringent rules of the house, that of introducing an objectionable feature. Two chorus girls were the cause.

The offense was in the nature of a "joke," but the audience caught it quickly, and it would probably have passed along without much ado had they not repeated it. The fine is \$50 for each offense. This is a strict rule at the Star and Garter. Any show allowing similar offenses or double-entendre matter in the performance is subject to the same penalty.

## **THE MINER-MARION CO.**

The Miner Estate and Dave Marion have become a company. This week "The Miner-Marion Producing Co." was incorporated. "This concern," said H. Clay Miner, "is incorporated for \$20,000. It will engage in the production of burlesques, extravaganzas and sketches. Mr. Marion is a substantial stockholder, and is vitally interested in the concern. The new company will publish and market all Mr. Marion's musical compositions. It will control his exclusive services both in his compositions and burlesque and other producing efforts. This, I think, sets at rest the reports that Mr. Marion would leave our direction."

## **WELLS' NEW HEADQUARTERS.**

Atlanta, Ga., April 8.

General offices for Jake Wells are being prepared in the Orpheum Theatre building. The manager will take possession of the suite May 1.

It is stated that besides being the executive headquarters of the Wells Circuits, a vaudeville booking establishment will be inaugurated. H. Cardoza will be in charge and the business of this department will be to supply attractions for the houses converted during the summer months into light vaudeville places.

The agency here will not concern itself with the local Orpheum, that house continuing to receive its shows from the United Booking Offices.

# **FIGHTERS IN OPPOSITION.**

Philadelphia, April 8.

There is fast competition here this week between the rival burlesque houses, the Bijou and Gayety. Stanley Ketchel, who recently defeated "Philadelphia Jack" O'Brien, is the added attraction with "The New Century Girls" at the Bijou; while O'Brien is the feature for the week of Gus Hill's "Vanity Fair" at the Gayety. Ketchel has the advantage owing to the presence in the same show of Chooceeta, one of our most sensational "wigglers." All Philadelphia is waiting to see the outcome of the box-office battle between the two pugilists.

Behind this rivalry there is a story of broken agreements and sore feelings. Ed. Miner immediately after the Ketchel-O'Brien battle entered into a verbal agreement with O'Brien to play three weeks in the Western Wheel houses. When the pugilist was billed for the Gayety late last week Miner hurried on to this city and sought an explanation. The O'Brien household protested that O'Brien himself was out of town. By a trick Miner got O'Brien on the telephone and an engagement was made per wire for the two men to meet. Miner declares he waited

# **OUR BEST LITTLE "COOCHER."**

Philadelphia, April 8.

Chooceeta, the western "cooch" dancer, is the third of these sensational "wigglers" to appear as a special feature at the Bijou within a month, and this week the young woman is going those who preceded her, a few points better in the "wiggling" line.

Chooceeta has youth and an attractive appearance to her credit and if "wiggling" is an art, she is there every way.

## **WEBER GOING AWAY.**

When a few little snarls in the theatrical affairs L. Lawrence Weber is interested in have been untangled, Mr. Weber will seek a long rest.

The death of his mother recently was a severe shock to the manager, and he has been distressed by another member of the family dying, while still another is in a precarious condition now.

A sojourn in some inland resort or a long rest abroad is to be decided upon by Mr. Weber within a short time.

## **REIS TRYING "POP" STUFF.**

The Collingwood Opera House, Poughkeepsie, now a dramatic theatre, will offer popular priced vaudeville as its at-



HUGH J. EMMETT.

The above is HUGH J. EMMETT, the noted ventriloquist and entertainer, now playing UNITED TIME with big success. His act is away from all others in that line and the novelty is enhanced by the presence of MILDRED EMMETT, a charming pianist. The act opens on the POLI CIRCUIT, April 12th.

until long past the stipulated hour and the fighter did not appear. Thereupon Miner returned to New York and entered into an agreement with Ketchel to take the other's place.

The Miners are very indignant over what they call O'Brien's double dealing. Ed. Miner said this week: "Just as is our custom we entered into a verbal agreement with O'Brien to play under our direction. He chose to disregard this understanding and work for some one else who perhaps offered him a few dollars more. However, we are perfectly satisfied with the way the incident has turned out. This week's box office statement will tell the tale."

Business east and west was reported good up to Thursday when it fell off. The Jewish holidays and Easter vacation for the children brought about the large attendance early in the week.

traction commencing April 12. Joe Wood will book it. The introduction of the new plan is said to be a test upon which will depend the summer fortunes of the New York and New England houses controlled by M. Reis. If the Poughkeepsie venture turns out successfully, other establishments supplied from the Reis circuit will follow suit.

## **DUMONT NEXT.**

Philadelphia, April 8.

There is a report about here that the Dumont Theatre, now dark, will shortly be turned over to the popular priced vaudeville policy. The people back of the scheme are said to be the same who are now backing the Standard Theatre in the three-a-day system.

F. F. Proctor, Jr., is the lessee of the Mt. Vernon Theatre, Mt. Vernon.

# **EMPIRE MEETING IN JUNE.**

The executives of the Empire Circuit will meet at their New York headquarters during June. At this time the future of the "pool" scheme, tried out this season for the first time, will be settled for next season. From the present attitude of the managers concerned in the pool, its future disposition will not be completed without a lot of discussion.

Those managers who have been successful under the pooling scheme appear to be dissatisfied with the "sharing plan," while those whose experience in the early part of the present tour was not entirely satisfactory want the "division" idea to be continued.

"There is no way of telling," said one of the "pool" managers this week, "what will be done about the continuance of the plan. Even those most interested have not yet made up their minds. They will undoubtedly not do so until the June meeting."

## **WATSON AHEAD; "DREAMLANDS" SECOND.**

Although none of the managers will consent to make known the actual figures, it is declared that Billy Watson (William B.—not the Billy who opposed him in Baltimore) is the top-liner on the Western Burlesque Wheel this season.

The point of receipts came up in a discussion in the Empire Circuit's New York offices Monday afternoon. Betting was about even, according to a witness, that the Miners' "Dreamlands" (with Dave Marion) were even with the Watson show. An examination of the books showed Watson a bit ahead, with "The Dreamlands" a close second.

## **SECOND STAR WEDDING.**

St. Paul, April 8.

Another wedding (the second one this season on the stage of the Star) occurred Friday night before the audience, the participants being James McFarland and Josephine Carroll, both members of Miner's "Bohemians."

Like John Barbour, musical director of Pat White's Company, who was married here Jan. 12, Mr. McFarland happens to be the musical director also.

## **HYNICKA CHARGING CONSPIRACY.**

Cincinnati, April 8.

It is reported here that R. K. Hynicka is taking steps to have an action for conspiracy brought against some people in Louisville, who, Hynicka claims, are responsible for the interference he has met with in the erection of the Gayety (Eastern Burlesque Wheel) in that city.

It is not known whether Hynicka has placed the matter with the United States District Attorney for this district as yet.

## **DOUBLE SHOWS' COST.**

Beginning next week the New Lyceum, New London, and the Broadway, Norwich, will operate under a new plan. Herebefore the vaudeville shows booked in have cost in the neighborhood of \$500. After Monday the bills will figure up to \$1,000. Joe Wood is handling both establishments.

La Belle Clarke will headline next week's show in New London. Crimmins and Gore will be the feature in Norwich.



London, March 30.

The Frank L. Gregory Troupe of hoop-rollers will most likely play the Empire during the summer.

Caryl Wilbur will play the London Coliseum next week. Mr. Wilbur was attacked with influenza last week.

The Johnson-Burns fight film has been placed with the Stoll Circuit by the Marinelli office. Twenty weeks were given.

The first scene of the Empire Revue, to be produced shortly, is placed in the new American store, just opened in London, Selfridge's.

Bob Fitzsimmons came all the way into London the other day to deny the report printed here that he had expressed a dislike for the city.

Among the bookings for the Palace just announced are Harry Davenport and Phyllis Rankin, Ruth St. Dennis and May Isabel Fisk.

Viviana, a dancer, is showing a "doll shop" act at Sadler's Wells Music Hall this week in which only Vivi's good form is worth mentioning.

Last week T. E. Dunville, the comedian, obtained a divorce from his wife, naming Joe Peterman as co-respondent. The scandal has caused a great deal of talk.

Jim Callahan, of Callahan and St. George, is due to play at the Pavilion, Newcastle, this week. The last two weeks he has been ill and unable to appear.

The London Hippodrome announces on the bills that this is the last week of performances. The theatre will be closed for repairs until some time in August.

Sam Downing got on and off the stage at the Empire, Burnley, last week with the aid of a cane. He had a bad fall at a London skating rink, injuring his leg.

Richard Golden opened at the Palace last night in his sketch called "A Case of Divorce." The act, with all its quietness, met with the approval of the Palace audience.

A report from Paris says Ethel Levey holds a contract to appear at the Palace, London, this summer. It isn't very likely Miss Levey will be seen at that hall this season.

The Brothers Ritter opened at the Hammersmith Palace last week. Their singing specialty was placed rather early on the bill, but passed nicely notwithstanding.

Maidie Scott makes her first West End appearance since the pantomime season at the Tivoli this week. Maidie is doing a "society" number, securing a big bunch of laughs with it.

Cornalla and Eddie, Mooney and Holbein, and Dave Carter all leave for America this week. Cornalla and Eddie will work in the States, the others going over for a short visit.

# LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

The bill at King's Theatre, South Sea, looks like an American one-sheet. Among the Americans in the show are Macy and Hall, "The Rain Dears," the Auers, and Radford and Valentine.

Seymour Hicks and Zena Dare have been placed on the Stoll Tour by the Marinelli office at a salary said to be the largest ever paid a team in vaudeville. The act opens in Liverpool April 19.

A patter act of the first water is being shown at the Oxford this week by Barrett and Knowles. The pair finish with a song that might be entitled "What! What!" and is the big scream of the evening.

The hatchet has been buried between Oswald Stoll and Harry Houdini. Houdini has signed for two trips over the Stoll time, and he will probably retire from the stage at the expiration of the Moss-Stoll contracts.

Paul Murray has booked The Three Keltons into the Empire, the dates following the Barrasford Tours which this act will play. Mr. Murray also placed Hauptmann's Dog Pantomime, a Continental animal turn, at the Empire.

Since her return Mrs. James Brown Potter has been most voluble concerning America. Mixed in with her wails at what she calls "unfair treatment," she has several times repeated the threat that she will never return to the States or the stage.

Fred Russell, the ventriloquist, is showing a new act at the Oxford this week. The act is first class. The smoking of cigarettes by the dummy and the parrot is very good for a start. The talk also is bright, and Mr. Russell certainly deserves much credit for the present frame-up of his new act.

Denial is made that Victoria Monks failed to appear at the Holborn one per-

formance because of a huff. She was too ill to play is the statement of Harry Masters, of the Gibbons office. The first story was that Miss Monks was displeased because Vesta Victoria was given the top. After the Monday show Miss Monks was back in the show.

Recently a certain provincial house manager sent for the manager of an American "girl act" playing his house. The act's manager happened to be the stage carpenter, and when he appeared before the house manager, he was in his working clothes. The house manager objected to this "girl act" manager talking to him with his hat on. So the act manager, in order to avoid strenuous possibilities, walked out of the office. This goes to show that there is "polite" vaudeville in the provinces.

It looks like the Richards people, in charge of the Empire, Shoreditch, are going to fight Gibbons in that part of London. This week at the Olympia, Shoreditch (Gibbons), The Great Lafayette is the attraction. Against this bill the Empire has a crowd of its regular headliners together, showing "The Mummie Birds," Charles Austin in "Parker P. O.," Jack and Evelyn, Jordan and Harvey, and Bellman and Moore. This bill is probably as big as any that has ever been shown in an outside hall.

There may be a lawsuit between Ernest Edelsten and E. Wolheim, manager of the Marinelli London office. The trouble is about George Auger. A few weeks back, it is claimed by Mr. Wolheim, Auger came to him, saying Mr. Edelsten had told Auger he should accept some dates from him (Edelsten) on the MacNaughten Tour. Wolheim also claims that Mr. Edelsten told the MacNaughten managers that Marinelli was not booking for Auger any more. Wolheim immediately wrote to Mr. MacNaughten stating he had been misrepresented by Edelsten, and also wrote to the same effect to Edelsten himself. The latter, it is said, has entered a suit against Wolheim for libel.

## Review of Show & Stage Report

THEATRE		GRAND		week of Jan. 18, '09		Manager	
CITY		Indianapolis					
	NAME	TITLE OF ACT	The old Audience	The New	The Old	The New	REMARKS
	Overture			8:25	8:25	3	
④	Bertha Fortina	Too Dangerous	Good	8:25	8:25	7	Palace 5
5	Fiddler & Shelton	(Coll.)Musical	Big	8:25	8:26	24	24 Ohio
①	Eysse & Hermann	Aero. Pantomime	Big	8:27	8:33	14	Own Set 3
②	W. E. Whittle	Ventriloquist	Good	8:28	8:36	10	Own Set 3
6	James Courthooped Co.	Western Plays	Great	8:43	4:04	25	25 Own Set 5
8	Raff Brothers	Song & Dance	Good	4:05	4:19	14	14 Ohio
7	Finlay & Durkin	Stage Satire	Good	4:19	4:26	12	5 17 L. Follie
9	Four Sightings	Gymnasts	Good	4:26	4:48	12	Own Set 3 17
10	Kinetograph	Pictures	Good	4:48	8:01	13	13 Short
Inters at opening matinee between acts 3 and 4, 12 minutes; between acts 4 and 5, 7 minutes/ Program rearranged as per red flippers. Pictures after 4							

# NOTES

Juliet? returns to the American next week.

Eddie Foy will open on the Morris time May 3.

Pauline? holds over at Hammerstein's next week.

Barry and Halvers open on the Morris time April 12.

The wife of Nat Wills died suddenly late last week.

The Howard, Boston, will close for the season May 29.

The Zanciga have been obliged to cancel all engagements through illness.

John H. McCarron has resigned as general manager of the Keeney Circuit.

Netta Vesta will return to the stage in May, appearing at Keith's, Boston.

Druhi, a magician, is in New York with Jack Levy for his vaudeville chaperone.

Jack Hazzard returns to vaudeville next week, opening at the Colonial on Monday.

Melville Ellis returned to New York this week, opening at 125th Street, April 12.

Lillian Maynard has closed with "The Dixie Girls." She will re-enter vaudeville.

The Shuberts have a five-year booking agreement with the German Theatre, New York.

Herbert Brooks and King Louis (Brooks and King) separated in Chicago last Saturday.

Fred Fischer and Maurice Burkhardt open at the Lincoln Square, New York, April 12.

R. H. Burnside, general stage manager for the Shuberts, returned from Europe this week.

Tom Browne left the Fifth Avenue bill on Tuesday. The show played without the vacancy filled.

Clarice Vance makes her farewell appearance next week (holding over) at the American before sailing for England.

Shean and Warren play their new act "Antony and Cleopatra" at the Savoy, Atlantic City, next week.

El Oota, the xylophonist, has been engaged to play at the Olympia, Paris, commencing September 1.

Billy Clifford and Maude Lambert want to return to vaudeville during May. Pat Casey is looking about.

Valery, the "Salome" dancer from Oscar Hammerstein's Manhattan Opera House, opens at the Fifth Avenue Monday for a run in the Keith-Proctor houses.

Marie Tyler and Harry Ward are a new act Al Gallagher has "dug up." They play the banjo and sing.

Mrs. Walter Hopper, who became a mother last week, was formerly Josie Allen, "The Shopping Girl."

Frank Spissell, formerly of Spissell Brothers and Mack, has formed a "four-act" which Edw. S. Keller will place.

Billy B. Van and Rose Beaumont will stick to vaudeville all next season with a new piece. Eddie Keller is the pilot.

## JEANETTE DUPRE ENGAGED.

Following closely upon the final decree of divorce entered in the Supreme Court, Brooklyn, on March 4, last, separating W. B. Watson and his wife, Jeanette Dupre, it is understood that Miss Dupre is about to announce her engagement to a Brooklyn State Senator, very wealthy, and prominent in politics.

Miss Dupre is said to have accepted \$10,000 in cash from her former spouse, the "Original Billy," in lieu of the \$50 weekly alimony granted her by the court.

## A CHILLY REASON.

While the Lulu Beeson Trio played the Olympic, Chicago, Miss Beeson was addressed by the aged Hibernian fireman detailed to the theatre as she entered the house for an evening show.

The fireman praised her performance highly. Miss Beeson thanked him, but replied the audience seemed rather chilly that afternoon.

"Why wouldn't they?" he answered. "Sure, the balcony doors were wide open and the wind shooting through forty miles an hour."

Sam Rice, Miss Beeson's husband, tells the story, so the stamp of veracity is placed upon it.

## MISS EARL'S NEW ACT.

Under the auspices of William L. Lykens, a deal has been completed whereby the four Meyer boys of the Royal Musical Five and Virginia Earl, both separate acts now, will soon become a single organization.

Rose Meyer, of the Royal Five, will become the wife of a Brooklyn real estate dealer shortly. After the wedding the new arrangement will go into effect, the boys of the musical act becoming Miss Earl's support.

## OBITUARY NOTES.

London, March 30.

Edward W. Mackney, called the "father of music halls," died at Enfield late last week. Thirty years he was, perhaps, the best known entertainer in England. He was a violinist of special brilliancy and a specialist in clog dancing. Last fall he was knocked down in the street by a bicycle rider and seriously injured, never completely recovering. At his death he was eighty-five years old.

George Fuller, husband of Katie Lawrence (who introduced "Daisy Bell" over here), died in London about two weeks ago. He was 39 years old.

# PARIS NOTES

BY EDWARD G. KENDREW.

Paris, March 30.

The Hippodrome, so long a white elephant, now appears to be paying at popular prices, from 10 cents upwards, judging by the full house when I dropped in to see the sensational act billed as the "Torpille Humaine." There are only three vaudeville numbers on the program, the remainder a dozen moving picture subjects. This huge building at the Place Clichy has been devoted exclusively to pictures for the past two years. It is only within six months that a little variety has been introduced by the owners, the Cinema Halls Company. The latest engagements on these lines are the Banola Troupe of acrobats (an excellent number), Captain Hugo with his clever elephants and Raoul Monbar in the "Flying Toboggan" with an apparatus invented by J. Dennerly. In this act the performer lies flat face downwards on a wheel-sledge, which runs swiftly down an incline in the form of the letter J slanting. Arriving at the end of the upward curve the sledge is brought to a sudden stop, caused by two springs affixed to the apparatus, and this jerks the occupant into the air, whereby he is able to catch a trapeze fully 20 feet above. He then drops from the trapeze, turns a somersault and falls in a net. I understand vaudeville will be given even more scope in the future, and the house may eventually drift back into a popular music hall with less moving pictures than hitherto, although still making them a specialty of the entertainment.

"La Charmille," the new al fresco concert, installed last June opposite the Hippodrome, is to change its character. The garden was formerly part of a convent (of which Pathé Frères have leased the Chapel for a moving picture theatre), and since the Sisters were expelled the administrator has in vain courted serious purchasers. This year it will be a Parisian oasis (organized by the "Journal des Voyages") to open April 10 with 120 wild Touareg natives.

The Jardin de Paris, Bois de Boulogne, will likewise have a park attraction in the form of a Lilliputian kingdom. Nearly 300 dwarfs, miniature ponies, etc., have been recruited and the great exhibition of smallness opens Easter.

The Folies Bergère gave a special benefit performance March 25 for its landlords, the Hospital des Quinze Vingts, for the ground on which this famous music hall stands is owned by the admirable ophthalmic institution of Paris, in the same way as the Etoile Palace is owned by the Academy of France, both having been legacies made to those respective bodies years ago, and it is for this reason they cannot have a foreign manager. The Quinze Vingts Hospital (the 15 twenties) was founded by St. Louis, who brought back 300 blind followers from the crusades and placed them in a home, which has ever since remained a hospital for the treatment of the eyes. Needless to say the matinee was a great success, and the Folies Bergère artists came in for special ovations. Mr. Bannel, manager,

states the receipt for the revue up to date have exceeded \$193,000—a record for three months at this music hall.

The April program at Barassford's Alhambra will include Houdini, Professor Duncan, Van Hoste Trio, Rastus and Banks, the Havannas, John Marx, Leslie Bros., Triseos, Valoni, Ajax and George, Imperial Russian Troupe, the Comerfords, etc. At the Brussels Hall Messrs. Barassford and Gibbons will have Horace Goldin, Lillian Graham, Hall and Earle, Three Allison Sisters, the Serenaders, Cornalla and Eddie and others.

## ROSE MANAGING RUTH ST. DENIS.

Paris, March 29.

There is a story going about that although Ike Rose and Saharet (his wife, now in America) have ostensibly separated, Ike is still on the job of managing his wife, although not for publication.

Ike is going to remain in London a few months, looking after the interests of Ruth St. Denis during her engagements in England.

Ike knows the libel laws are somewhat stringent in Great Britain, so when the London Tatler recently printed something Ike didn't like, and which the Tatler could not convince a court was true, Ike settled with the paper for \$1,000 in cash.

## CHANGING "HIP" STAGE.

Workmen are busy over at the New York Hippodrome making improvements in the stage arrangements. The management is said to be spending \$30,000 in fixing up the stage so that it can accommodate next season's production. With the present mechanism the stage is split in half back of the tank so that the westerly and the easterly halves can be raised or lowered independently on "plungers." When present alterations are completed it will be possible to graduate the stage by three separate levels.

The report is that next season's production at the big playhouse is to have a mountain scene as its setting and that these expensive arrangements are planned to accommodate it.



CHAS. KUNEN.

The violinist, discovered by BERT COOPER. Mr. Kunen gives a recital under the management of Mr. Cooper at MENDELSSOHN HALL, Saturday evening, April 17.

# BARNUM & BAILEY SHOW

Chicago, April 8.

The Barnum & Bailey Show opened the season for the first time in Chicago on April 1. It was a splendid and most propitious inauguration.

The Barnum & Bailey circus exhibited here about four years ago, closing the season in this city. The Ringling Brothers' Show made Chicago its starting point for a number of years, in fact, ever since these showmen invaded "Big" town.

A fact worthy of mention is the successful opening, which far exceeded any similar event in recent years, in view of the elimination of the extensive advertising, which has characterized the circus ever since P. T. Barnum made the tent show an important factor in the amusement world. In former years every dead wall was plastered with picturesque paper and the daily papers carried columns of advertising. The visit of the Barnum & Bailey show evidently modified the system, for the Ringling Show last season was more conspicuous than the former is this year.

The Barnum show is in many instances differently envired as a "circus" from the Ringling Show, containing fewer regular vaudeville numbers and abundant equestrian display.

The "Grand Tournament," while richly dressed and superbly arrayed in picturesque garb, cannot be compared to the series of so-called "Preliminaries" which the Ringling Brothers introduced last season and seasons before. One of the greatest achievements in spectacular magnificence was the "Grand Entree" of the Ringling Show two years ago. Nothing similar has been shown since, and it is doubtful if the present liberal displays will be retained as part of the shows next year.

The costumes and trappings formed a gratifying kaleidoscopic effect, all the displays in the Barnum & Bailey prelude earning admiration for their dazzling color and sumptuousness.

The show did not run according to the program and a number of acts did not appear, probably on account of the length of the performance.

The principal "death defying" features are an automobile somersault, and a thrilling dive from the dome to the arena by an acrobat named "Desperado." The feat is a hazardous one. The leap is made from the top of the building to an incline platform about forty feet below, Desperado alighting on his chest and hands.

The "Autos That Pass in the Air" thriller is furnished by Sisters La Rague. The two young women are securely fastened in their respective cars. The first comes down an incline at great speed, strikes an obstruction and turns a forward somersault. The other car follows closely and while the first turns the somersault the second passes underneath and lands several yards away. It is an exciting arrangement and the spectators were held breathless.

There are several other features. The best is probably the Leamy Ladies, an aerial act of remarkable skill (New Acts). The Bokromas are another importation (New Acts). The Four Dekoes, Four Sisters Dieke, Five Koes, La Belle Victoria, Five Peres, Prince Youturkey are under New Acts.

Display No. 2 is given over to a novel

series of high school manouvers by expert riders, followed with a polo game on horse back by Count Teitze and several others. The three herds of elephants amused, particularly the tribe under the discipline of Harry J. Mooney. These elephants play real tunes on brass instruments and act as accompanists to five young women who extract music with horns. It is a very novel act, the best of its kind seen here. The other two herds go through various feats under the direction of J. L. Clark and J. J. Dooley, respectively.

Several other trapeze acts are D. Ladora, Cordona and Cortes, Senies La Nazier, Mae Florence and Dexter Martin, while Horace Webb brought merriment on a revolving ladder, and Fischer Brothers showed exploits on a double trapeze. Siegrist Sisters (one appearing) showed dexterity in aerial evolutions. Misses Olympia Konyot and Mae Davenport showed cleverness in a very attractive double equestrian act, making leaps with ease and grace.

In the north end of the building an agile display of bare back riding was shown by Julia Shipp and Victoria Davenport. They are charming and graceful. The "Soldier Horse," introduced by H. Lipot, occupied "Ring No. 1." The routine consists of military tactics and drilling, the feature being leaps over burning cannons.

Sixteen fine steeds are brought to view by H. Oruner. They are known as the Great Karoly Troupe of Hungarian Horses. Dummies representing soldiers act as their riders. Trained canines who divert themselves running after a foot ball are presented by C. Teitze, who is said to make his first appearance with the show. This is the only dog act in the entire performance. Johnnie Short amused the crowd with his dwarf horse, and Gus Kraft did likewise with a mule.

The Six Florences and the Dollar Troupe divided honors. The latter made an excellent showing in ground tumbling, while the other displayed much strength and muscular development.

Cliffe Berzac, who was in vaudeville, and Mme. Berzac, are given prominence, occupying undivided attention in the arena. The ponies are about the best trained, and the revolving on tables with great rapidity brought forth applause. It remained for the obstinate mules to bring laughter. The act was not draggy and was well received.

Chas. Siegrist, Orrin Davenport and Fred Derrick showed different styles of acrobatic horsemanship, their skill bordering on the remarkable. High wire acts were given by The Four Ekid Sisters, The Avallons, and the Nettie Carroll Troupe. The four Kirsten-Mariettas, in exhibitions of strength, accomplished difficult feats with their teeth.

Expert riding is also shown by Ella Bradna and Fred Derrick, in a daring demonstration on swiftly running horses. The Six Konyots are reckless riders and showed the limit of horsemanship.

The aerial department is most complete, including The La Troupe Lamar, Imperial Viennese Troupe and Six Neapolitans, the latter under New Acts. The feats of these high-air gymnasts is really astounding. Nothing like it has ever been beheld in any previous show.

The hippodrome races were curtailed, probably on account of the late hour.

The balloon horse "Jupiter" made his

ascent. The fireworks seemed to disturb him little, although at times the animal was uneasy, and Mrs. Ray Thompson, who mounted him, showed courage.

The performance ran with unusual smoothness. There was not one hitch. The corps of attendants seemed well rehearsed. The band, under the leadership of Frederick Alton Jewell, was a feature. It is an excellent concert organization.

Mr. Shipp, equestrian director, handled the performance with minute detail. The comedy was delightful and pleased. There are plenty of the usual slap-stick and grotesque antics. There are scores of clowns. Among them are Pierre Kerfuser, Franc Peres, H. O. Stants, Wm. La Rue, Henry Sylow, Fred Egner, Horace Webb, D. W. Winslow, Gus Kraft, Zandon Konyot, Harry La Pearl, F. Valdo, Amil Bigourette, Thomas Gerome, Harry Burns, Four Comrades, Harry Clemmings, Frank Everett, Anton Pisch, George Baker, Eddie De Voe, Roy La Pearl, Kild Farmer, Three Olifans, Olschansky, Antonio Peraltti, Harry Gerome, Louis Moustier, Fritz Bigonet, Louis Peruchi, John La Badie, Chas. Azora, James Leonl, Anthony Hueter, Chas. Jennings, James Pleasants.

John and Otto Ringling were present at the opening. The public is interested in this year's circus and there is no reason why "The Greatest Show On Earth" should not do large business during its stay at the Coliseum, which terminates April 27. It is worth seeing more than once. It is impossible to properly review the entire performance on one visit.

## AMERICAN SHOW'S SOUTH AMERICAN TOUR?

Miller Bros.' "101 Ranch" show will exhibit in South America next season, if there is any truth in reports which are circulating in New York. These rumors have it that everything has been arranged to take the Wild West to Buenos Ayres, Chili, on a guarantee for three weeks. All transportation charges from America to the South American city have been provided for, and a stipulated sum is declared to have been guaranteed to the outfit during its stay in Chili.

The same report indicates that other dates have been arranged by which the Wild West exhibition will be able to work back north without taking chances, all the dates being on monetary guarantee.

## FARMERS HAVE THE MONEY.

"Young Johnny" Robinson was in New York last week for three days, receiving incoming acts from Europe. Mr. Robinson talked freely of the coming season's prospects.

"My own opinion," said he, "is that the circus which plays for the rural communities this season is going to be the winner. The manufacturing towns do not look very good to me. The laying off of a large percentage of employees in the steel industries and a general depression in the same line of properties lead me to believe that the factory towns are going to be a tough proposition. But the farmers have money—plenty of it, and then some. A route based on these calculations is quite likely to involve a large expenditure in the paper account, but in the long run I believe it will turn out to be the right circus 'dope' for 1909. Anyhow, I am working on that idea."

## NEW CIRCUS STARTING OUT.

St. Louis, April 8.

A new circus to be known as the Rice Brothers' Shows will be launched here by the Missouri Amusement Company, which has just been incorporated with a capital stock of \$50,000.

The incorporators are James Babcock, W. H. Pomeroy and Bernard Greensfelder. The show will begin its season in St. Louis April 17.

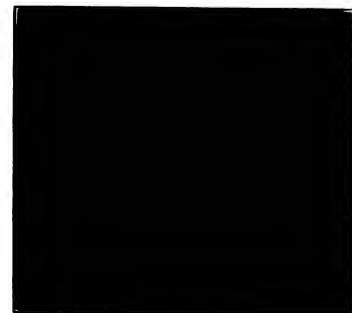
## VETERAN TRAINER DEAD.

Alasco C. White (better known to the circus profession as "Charley" White) died in New York late last week. Few trainers of wild animals have had the success of White. In his younger days he was one of the principal "breakers" for the Barnum-Bailey circus; also one of James A. Bailey's favorites. While he was connected with that organization, his wife, known to all circus performers as "Mother" White, was wardrobe mistress for the same show.

White began his career as an animal trainer in 1853. For many years he was accounted the best breaker and handler of wild animals in the circus business. Toward the latter end of his career he turned to the training of smaller animals and had turned out a large number of dog and pony turns. At his death he was 77 years old. It was "Charley" White who went to Europe at the instruction of James A. Bailey to bring back to the United States the famous "White" Elephant which was for several seasons one of the big attractions with the Barnum-Bailey Circus.

The widow was recently said to have lost most of her small competence in speculation, but reports this week indicate that she is fairly well provided for.

White was buried from the Stephen Merritt chapel in West 23d Street, New York. The deceased was a Civil War veteran and members of his G. A. R. Post attended the funeral services.



## "POP" SEMON'S GOLDEN WEDDING.

MR. and MRS. S. H. SEMON celebrated the golden anniversary of their wedding on Tuesday evening, April 6, at the residence of their niece, Mrs. S. P. Stiner, 415 Central Park West, New York. An informal reception was held by their children, grandchildren, relatives and friends.

"Pop" and his wife were married at 11 Prince St., New York, on April 6, 1859. He is now 74 years of age. Mrs. Semon is 67. Four of seven children, the fruit of the union, are living—Dr. Joa. Semon, of New Rochelle; Lawrence Semon, Philadelphia; Mrs. B. L. Richmond, and Mrs. E. G. Tuttle, of New York.

"Pop" Semon was contracting agent for 35 years for Adam Forepaugh, Barnum and Bailey and Buffalo Bill's Wild West. He retired at the expiration of last season.

Known all over America as "Pop," the veteran showman has a host of friends, and he is missed in the show world.

Both Mr. and Mrs. Semon are enjoying good health. "Pop" says he is laying out a fine paper and fixing up the "Jumbo" to the diamond anniversary of his wedding that will give him a route to make the natives sit up nights waiting for it to arrive.



## HOWE SHOW'S UNSATISFACTORY OPENING.

Howe's Greater London Show, which started its season recently in Atlanta, is reported as having met rather unsatisfactory business in the south. The show is in the unenviable position of playing through the same territory in which the Buffalo Bill, the Robinson and the Ringling Shows played last season. The big organizations having played the same country, the small outfit of the Jerry Muggivan plant found it hard following.

## CLOWNS ORGANIZE ORDER.

A national association is being organized by the circus clowns of the country. The first step was a meeting of the Hippodrome funmakers, under the leadership of Marceline, held in the Hippodrome dressing rooms a few days ago. The purpose of the association is not protection, but social.

The following committee was appointed to carry the movement further: Marceline, George Holland, James R. Adams, Clyde Powers and Frank Hansen, of the Hippodrome; Al Miacio and George Hartsell, of the Ringling Bros.' Circus, and Spader Johnson and Fred De Voe, of the Barnum-Bailey organization.

Wells Hawks, the public disseminator of "The Hip," furnishes the information.

## SELLS-FLOTO'S OPENS.

Denver, April 8.

The Sells-Floto Shows opened for the season last week in Denver, with a performance under the auspices of local societies.

The circus looks good. Denver is its home town. The Post, H. H. Tammen's paper, gave his circus a bully good send-off.

The Sells-Floto goes to Las Vegas, Albuquerque, El Paso and then into the principal cities of California.

The circus has been much enlarged in personnel, cars and wagons. Everything about is bright.

W. E. Franklin is general manager; Harry Sari, general agent. Mr. Earl's address for the next few weeks will be Roslyn Hotel, Los Angeles. He will make headquarters there.

## ROBINSON'S LONG TOUR.

Cincinnati, April 8.

According to a local paper the Robinson Show after its regular season will start on an all-winter trip, including Cuba and the country down to Panama, with a South American invasion to follow.

## COLISEUM UNDER WAY.

Des Moines, Ia., April 8.

Building operations have at last been gotten under way for the Coliseum here. When completed the playhouse will be the biggest establishment of the sort in this State. The contractors declare that everything will be in readiness for opening in the fall. An effort is being made to have either the Ringling Bros. or the Barnum & Bailey Circus come here to open the house in September.

One of the members of the Lowande Troupe traveling with Pubillones Circus through the Island of Cuba recently died near Santiago. The papers have it that he fell from the top of one of the circus poles.

# PICTURE NEWS

## AGAINST "CONVERTED HOUSES."

VARIETY's warning of last week that legitimate theatres converted temporarily into moving picture houses over the summer would be refused service by the Biograph-Edison combine was confirmed this week, when all the Patents Co. renters were notified that "associated" films must not be supplied to such establishments until the Patents Co. had passed upon their eligibility into the moving picture field.

This notice, received by the renters March 30, specified that no theatre might be supplied with films which had not for a period of four months been operating under the moving picture policy. The term named in the order (four months) indicates plainly that the edict is aimed against the large houses throughout the country which keep open during the summer season with moving pictures at the expense of smaller theatres in the same localities.

"Last summer," said a renter, "there were a large number of legitimate theatres which used pictures as a 'filler' during the summer. The move rather frightened the smaller managers, but there was no one to whom they would apply for relief. Now the Patents Co. is in the position of representing the whole Biograph-Edison group and the regulation of summer picture theatres, which really worked an injustice upon the smaller manager who played our policy all year 'round, is in its hands."

## LOST CHILD IN PICTURE.

Paris, March 30.

Nearly two years ago Mme. L. Gendron wept over the disappearance of her daughter, Eugenie, a pretty flower girl of 16. She suddenly left the paternal roof, and it was feared had gone astray. Last week the mother attended a moving picture show in the Boulevard de la Vilette. During a scene of "A Fête at Seville" (Spain) she suddenly screamed "Eugenie." The mother had recognized her daughter among the dancers.

The address of the firm supplying the film was given to Mme. Gendron. She started off to find her long lost child.

St. Paul, April 8.

Alex. J. Bainbridge, business manager of the Metropolitan, has resigned his position, and leaves the city during the next week to join Miller Bros.' "101 Ranch" as press agent. Mr. Bainbridge has been connected with the Metropolitan for two years past, and has made a host of friends. He did the press work for Sells Brothers' Circus before he came here.

Some circus dates not yet published are: Yankce Robinson, Des Moines, April 27; "101 Ranch," Ponca City, April 17; Campbell Bros., Kansas City, April 17. The last named show will play a week's stand under the auspices of the local Zoological Society. The engagement is understood to be on a guarantee, with a percentage scheme on the side.

The Howard Damon Circus will open at Geneva, O., on April 26. The No. 1 Advance Car will leave Geneva April 15.

## VARIETY HONORED IN TORONTO.

Toronto, April 8.

To-morrow (Good Friday) The Griffin Amusement Co. of Toronto opens its new modern vaudeville theatre on Queen Street, East. The seating capacity is 800.

President Griffin has named the new house "Variety," in honor of the leading theatrical paper.

The Toronto addition to the Griffin Circuit makes six in Toronto, solely controlled by this company.

The Variety is a handsome house. It will play combination vaudeville.

## MOVING PICTURE REVIEWS.

### "Unappreciated Genius."

Manhattan.

Perhaps the Edison people sarcastically named this picture "Unappreciated Genius." Whoever prepared it has so loosely woven the story that it is an impossibility for anyone to understand or tell what's going on. It is a short run for which thanks might be extended. There is a very light beginning and a lighter ending. Between the two, nothing. An exposed section of the interiors of two rooms is shown, stamping the "fake" at once, and removing the realism or illusion. A fellow papering a wall had something to do with it. There were three or four others concerned. It's a comedy subject without any laughs.

Sime.

### "Father's First Half Holiday."

Manhattan.

The Edison Co. has made an absurdly foolish picture in its humor serve as a comedy film in "Father's First Half Holiday." The title tells the tale. The father becomes entangled with a stove. In removing the pipe he carried the soot inside of it, finally soiling everything within reach. Some of the soiled articles besmear the faces of his wife and son. The spouse for the finale is "beating up" her husband. It is what may be termed "rough comedy," without any finesse. In some particulars the acting is very strained.

Sime.

### "The Mad Miner."

Chicago.

The story deals with two fortune seekers who invade the mining territory of Colorado, encountering the usual hardships and rough travel in search of gold. One is a woman, the miner's wife, and she suffers until illness overtakes her. They reach a cabin, inhabited by an aged miner, who has the appearance of a mad man. Two ruffians, believing the mad miner to possess wealth, follow him, attempting to take away his savings. They are frustrated in their movements by the first miner and his sick wife, and he is taken to his cabin, where he dies, leaving his entire fortune to his rescuers. The picture is well drawn and interesting. (Selig.)

Frank Wiesberg.

John Norman, a rider at the New York Hippodrome, and Allie Leon, of the ballet there, were married in Jersey City last Sunday.

## "Marathon Derby." Hammerstein's.

Last Saturday, when the Marathon was run at the Polo Grounds, it rained. This may account for the poor photography in "The Marathon Derby" put out by the Vitagraph Co. and shown at Hammerstein's this week. The picture is faulty all through. Seldom can the features of anyone be distinguished, but the greatest fault of all seems to be that at no time is there a long section of the track or race seen. It is all chopped up into bits. Loney Haskell "talked" the film while it ran off, but toward the finish Loney grew dispirited, although he made it a comedy number of the program. Sime.

## "Vereingetorix Gaul's Hero." Manhattan.

Is there a "Censor Committee" or "Censor Board" formed among the picture manufacturers? If there is, who permitted a thing like this picture to slip through, or is the "censoring" scheme just a bid to the public for press purposes only. This is a Pathe "colored" picture. The finale shows two men garroting a third to death. That he is dead is fully brought forth by a woman in the scene. 'Tis a pretty sight. Many of the audience at the Manhattan left immediately after the gruesome thing Monday afternoon. It's a pity the entire house did not depart as a rebuke. Sime.

## "The School Boy's Revenge." Manhattan.

"The School Boy's Revenge" is the evidence of sanity somewhere in the Pathe workshop. A school boy pronounced by his teacher as incorrigible is whipped by several people interested in him. For revenge the youngster places glue or paint upon the seat of several chairs, where his chastisers seat themselves. Upon arising, the chairs go along. There is a hurly burly mob hustling against each other, with chairs pointed backwards and horizontally. It is a very good comedy subject, although the youngster seems to be unnecessarily roughly handled at the commencement of it. Sime.

## "The Road Agents." Chicago.

A California hold-up figures conspicuously in the graphic description. Two outlaws plan to rob a stage supposed to carry a fortune. They mount horses and proceed to carry out their plan, relieving the passengers of their valuables. A messenger is sent and the Sheriff notified of the robbery. The bandits are seen at their home dividing the booty. They quarrel over the division. One picks up a huge knife, but the other overpowers him, escaping with the articles. The defeated one enraged, seeks revenge. Meeting his partner alone he stabs him in the back, robbing him of the valuables. The wounded bandit joins the Sheriff in pursuit. There are pistol duels, flights that are exciting and many thrilling episodes. It is a good picture, full of sensationalism, although not overdone. Its settings are realistic.

Frank Wiesberg.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

Valery, Fifth Avenue.  
Lynn Pratt and Co., Fifth Avenue.  
Julius Steger and Co. (New Act), 125th  
Street.  
Jack Hassard, Colonial.  
Rinaldo, Lincoln Square.  
Eddie Leonard and Co., Alhambra.  
Two Viviana, American.  
Saunders and Cameron, American.  
Dave and Percie Martin, (New Act),  
Eight Avenue.  
Titcomb and Horse, Orpheum.  
Cecil Lean and Florence Holbrook,  
Orpheum.  
Walter James, Fulton.  
Bothwell Brown and Co. (New Act),  
Columbia.  
Four Funsters, Columbia.  
Three Lucifers, Columbia.  
Feemay and Forbes, Columbia.  
La Bell Troupe, Keeney's.  
The Jagos, Perth Amboy.  
Mary Davis, Perth Amboy.  
"We Three Girls," New Brunswick.

Vesta Tilley.  
Impersonator.  
22 Mins.; One.  
Colonial.

New York extended its most generous  
welcome to Vesta Tilley at the Colonial  
Monday evening upon her American re-  
appearance. It is three years since her  
last appearance in the city, but during  
her absence the artiste has lost none of  
her popularity as the size and evident  
"class" of Monday night's audience  
showed plainly. Miss Tilley brings with  
her a new series of songs, three in num-  
ber. Probably the best of them is "They  
All Love Me," in which she assumes the  
character and dress of a trim young  
"Tommy Atkins." The first number  
showed the impersonator in evening dress,  
a figure of unmatched attractiveness,  
while another brought her forward in a  
summer suit of white flannel trousers and  
blue serge coat. Miss Tilley is the same  
delightful, jaunty "boy" as of old; the  
mistress absolute of unstudied grace and  
poise. When she had given all her new  
songs the audience demanded "Following  
in Father's Footsteps" and then called  
upon her for a curtain speech. Her little  
address to the audience was quite as neat  
and graceful a performance as her songs.

*Rush.*

Eugenio Torre.  
Grand Opera Singer.  
10 Mins.; One.  
Lincoln Square.

Eugenio Torre concedes nothing to his  
change of stage. According to the program  
he is "late of the Metropolitan Opera  
House." He seems to think he is still in  
that temple of high art. Wednesday even-  
ing he sang two songs only and most of the  
applause came from two boxes occupied by  
foreign looking people—foreign, at least, to  
a vaudeville house. The singer's selections  
were of the most uncompromisingly "heavy"  
sort. He wore evening clothes and ap-  
peared to be most ill at ease. Eugenio  
Torre is as naturally at home in a vaude-  
ville show as a candy Easter egg in an  
incubator.

*Rush.*

## NEW ACTS OF THE WEEK

"Cinderella" (15).  
Musical Comedy.  
39 Mins.; Two (7); Three (19); Wait (1);  
Three (12).  
Fifth Avenue.

For a production the size of "Cinderella"  
to made a debut in New York, the piece  
was running surprisingly well Tuesday at  
the Fifth Avenue. It opened there the day  
before. "Cinderella" is one of childhood's  
prettiest stories. Ed. E. Rice, the pro-  
moter of this musical comedy, has held  
very closely to the story in the com-  
paratively brief time. That will help  
greatly for the children. "Cinderella"  
ought to prove a magnet for the young-  
sters. The action is never too brisk;  
often not even brisk. There are several  
musical numbers, a couple or so quite  
catchy. Edith Bradford as Prince Charm-  
ing pleases the most with her voice and  
work in general. She is the hit of the  
piece, looking extremely well in tights and  
carrying herself admirably. Geo. J. For-  
tesque is the comedian, gathering laughs  
and comedy through his size, encased in  
skirts, Fortesque playing the eldest  
daughter of Baron Balderdash (W. J.  
Phinney). Blanche Homans is Thisbe, the  
Second Daughter, and Lillian Swain, Cin-  
derella. Miss Swain well takes the role,  
with little to do, something also falling to  
the lot of Miss Homans, Mr. Phinney and  
Allie Gilbert, the Fairy Godmother. Nellie  
Lynch has the secondard "straight"  
role in the Prince's valet, but does  
not give a strong performance. As  
a matter of fact, Miss Bradford is so far  
ahead of the other women the rest are  
lost. Fortesque puts over considerable  
fun with his density of girth and  
wobbly walk, but the comedy occurs at too  
infrequent intervals. A chorus of eight  
girls is used very sparingly. There are  
three scenes, with nothing elaborate in  
any. The third requires a wait of one  
minute to set, the action going from  
"three" to "three" again. In the second,  
where the Fairy Godmother tells Cinder-  
ella she shall attend the ball, the special  
drop is raised revealing a very artificial  
painted carriage and horses on another  
drop behind. The poor quality of this  
drop could be easily caught from behind  
the orchestra rail. The drop itself is short  
in width for the Fifth Avenue stage. Mr.  
Rice has excelled in costuming. The  
changes are handsome and elegant for the  
principals especially, appearing propor-  
tionately expensive. There is enough  
good in "Cinderella" for it to become a  
permanent vaudeville attraction. It  
might be made more compact, and prob-  
ably will be. The music and the story  
should carry the piece, but the principal  
roles must be placed in competent hands,  
every one.

*Sime.*

The new vaudeville house for South Bend,  
Ind., will be started May 1, and in readi-  
ness to open by Oct. 1. The South Bend  
Theatre will make the fourteenth G. S.  
Humphreys of the Western Vaudeville As-  
sociation, Chicago, books for. Mr. Hum-  
phreys places the bills for the Butterfield  
Circuit in Michigan. Most of the fourteen  
plays two shows daily.

Valerie Bergere and Her Company (8).  
"The Lion Tamer" (Dramatic).  
18 Mins.; Full Stage (Special Set).  
Orpheum, Brooklyn.

The stage is divided to show the dress-  
ing room of Zaida, the lion queen (Miss  
Bergere), and a part of the hallway lead-  
ing to the arena of the Hippodrome.  
Zaida loves Captain Jack Sampson, an  
animal trainer, also working a troupe of  
lions in the show, while she is in turn  
secretly loved by Manuel Toro (Perry  
Spiro), an ex-acrobat, forced to quit the  
ring through an accident. Manuel's jeal-  
ousy of Captain Jack leads him to plot  
his death. Accordingly, he prepares a trap  
by which an ugly lion will be released  
into Sampson's cage during the evening  
performance. Zaida has her own troubles  
meanwhile. She fears that Captain Jack's  
affections have fastened themselves upon  
a German prima donna in the show, and  
threatens all manner of violence. When,  
however, during Captain Jack's act, the  
beast attacks him as Manuel had planned,  
Zaida rushes into the cage and saves his  
life. Then she learns that her suspicions  
of her lover were unfounded. There is a  
first-rate lot of comedy passages during  
the early part of the act, all leading up  
to the climax. The novelty of the circus  
scene, the picturesque characters on the  
stage and a change into a sort of "Sa-  
lome" costume by Miss Bergere all add to  
the interest of the playlet. The climax  
is heightened when Zaida's arena battle  
is in progress by pistol shots and the  
roaring of unseen lions, and the incident  
works up a real thrill. Miss Bergere  
handles a picturesque character role with  
the utmost skill. The two principal men  
do nicely with their parts, although Mr.  
Spiro might play more easily. The other  
characters are Christina, maid to the Lion  
Queen, and a miscellaneous collection of  
circus performers, who come and go at in-  
tervals, but do not enter into the action  
of the playlet. The sketch is by Edward  
Weitzel.

*Rush.*

Musical Barron.  
13 Mins.; One.  
3rd Ave.

The specialty offered by Billy Barron is  
best termed "musical monolog." With  
many others, Barron falls down badly in  
the monolog department. He works in a  
clean, neat "Dutch" make-up, but further  
than that his comedy efforts are sadly  
lacking. The talk is old and the dialect  
is anything but funny. The music is of  
a very good sort. The saxophone, one  
string violin, and xylophone are used. All  
the instruments are very well handled,  
and the selections have been chosen with  
judgment. The comedy, however, needs  
bolstering up. If Musical Barron intends  
keeping in the talk he should try it  
straight, for "Dutch" is essentially not  
his line. A poor finish sent him off with-  
out the audience appreciating he was  
through. When the house realized that  
he had finished, they were very enthusias-  
tic for an encore, which was not forth-  
coming. It was a mistake not to respond.  
He carried a bad impression throughout  
of holding his audience cheaply. This was  
caused probably by their indifference to  
his comedy.

*Dash.*

Pauline?  
Hypnotist.  
38 Mins.; Full Stage.  
Hammerstein's.

To grow profound, a person subject to  
hypnosis is claimed by some to be neurotic.  
Able men who have taken up hypnotism  
on scientific lines say to the contrary. A  
"subject" may be in the strongest pos-  
session of all his faculties, and still be-  
come pliable to the will or the influence  
of the hypnotic worker. That may pos-  
sibly be from a magnetic influence or  
power. Those inclined toward catalepsy  
are the most easily governed. Another  
explanation of hypnotism, perhaps com-  
mon knowledge to the medical fraternity,  
but not so generally known among lay-  
men, is that the hypnotic worker in-  
fluences the sub-conscious mind, bringing  
it into play with the support of the ob-  
jective brain matter. The theory is that  
all have two minds, one dormant, the  
other active. The sub-conscious contains  
what the objective does not, and the  
former when awakened places this man or  
woman to the fore, while the person who  
has no control over his or her passive  
gray matter lags behind, it becoming in  
time impossible of being brought into  
action. The adage that "All men are  
born equal" may partly account for or  
base this line of reasoning. Hypnotism  
has been practiced for years, on and off  
the stage. A hypnotic worker performing  
publicly may secure subjects susceptible  
to his influence. He takes a few along  
for exhibition purposes. Thus with  
Pauline? appearing for the first time in  
New York at Hammerstein's this week.  
Pauline? is a hypnotist. He has played in  
eastern vaudeville for about a year. Ac-  
cording to his own statements Pauline?  
has been a professional hypnotist for  
twelve years. Whether some or all of the  
twelve or fourteen men employed by  
Pauline? in his hypnotic act are "cap-  
pers," "carried" or genuine subjects be-  
comes an inconsequential point of the  
turn. Discussion arises mainly over  
this. Still Pauline? isn't doing anything  
hypnotists ahead of him have not done,  
except he is doing it on Broadway. There  
are many things seen in Geneva, N. Y.,  
that the denizens of the Big Alley never  
have a glimpse of. The country-bred boy  
or man knows the hypnotic act. It has  
shown in the town hall often. Pauline?  
has removed the objectionable matter. He  
doesn't stick pins or other things through  
his subjects. The audience is invited to  
do that. But barring a couple of "scien-  
tific" experiments, Pauline? puts up a  
laughing number wholly, making a big  
comedy act running for from thirty-five  
to forty minutes. As he says himself, "If  
it is a fake, admit it is a good one." Ad-  
mitted. But the "fake" thing for vaude-  
ville in this line doesn't enter, for the  
hypnotist makes himself valuable through  
causing people to laugh, heartily and al-  
most continuously. Pauline? himself is a  
showman of the first grade in the handling  
of his act. He has excellent appearance  
and delivery, works fast, throwing his  
subjects into laughable poses (sometimes  
groupings). Whether a hypnotic act is  
a vaudeville act is another question, but  
it is surely competent to follow prize  
fighters and Oriental dancers. For pure  
vaudeville Pauline? might eliminate his  
"scientific experiments."

*Sime.*

Charles J. Ross.  
"Chuckles."

20 Mins.; One (9); Two (11).  
Lincoln Square.

When Mr. Ross announced that he was going to do a series of imitations it gave his admirers a sinking sensation of fear for him. But when he bowed himself off after a really delightful bit of entertainment their doubts were set at rest. Mr. Ross doesn't imitate. He has one long, grand laugh at those who make a business of imitation. You must not go to the Lincoln Square with the idea of laughing at "Chuckles"; you must laugh with Mr. Ross. His impersonation of David Warfield was a splendid bit of accurate mimicry as to voice and gesture, but the lines were a screaming farce. Mr. Ross opens with a short series of dialect stories. If there is another comedian who has his command over all the dialects, he has not shown hereabouts. A "dope fiend" speech was a gem. As a finish Mr. Ross does his imitation of Harry Lauder, the only one so far that is anything like adequate. He sings "Scotch Blue Bell" and "She is My Daisy" and between verses works in a quantity of talk, not Lauder's own talk, but newly written matter on topical events that is exactly in the Lauder vein. "Chuckles" is by Mabel Fenton and it makes 20 minutes of pure delight.

Rush.

The Tomsons.  
Illusionists.

20 Mins.; Full Stage.  
Alhambra.

The Tomsons are Americans, although from the billing they seem to have acquired their reputation on the other side. The program says: "Direct from one year's run at the Alhambra, London." The act is the old "cabinet work" given with a new twist. A woman first goes into a specially prepared cage with another woman, presumably from the audience, reappearing in a "Salome" state of dress. This is done in full view of the audience through a window-like opening in the cage. While all this is going on, a committee from the audience build the working cabinet, an affair some seven feet high with three walls and a roof with curtains in the front. Mrs. Tomson enters the cabinet in a flimsy black covering. The curtains are drawn. After a somewhat lengthy speech by an announcer (not Mr. Tomson) the curtains are drawn apart and the woman produces a dove. Mr. Tomson stands at the right of the cabinet during the performance. After another long announcement, a huge bunch of natural flowers are produced. More announcing and then the woman appears in long flowing robes of white. After several mysterious passes with a pale green light thrown upon her, she appears once more in the black covering. It is a good trick of its sort, well enough done and perhaps somewhat perplexing. The value of the offering will lie in how much talk it will create. The thing has been seen many times before in other forms and it hardly seems likely that any great amount of interest will be aroused. The Jupiter Bros. produced the natural flowers in a much more effective manner. The act opened after the intermission at the Alhambra, and was received quietly.

Dash.

"Skigie."  
Song and Dance.  
Terrace Garden.

At the show I saw to-night (Ad. Newberger's Carnival, Terrace Garden, Saturday, April 3) I saw a little boy ("Skigie"), and I didn't think so much of him, but he went kind of well but not so good, and he sang a song ("Sullivan") dressed up just the way the man was in that show at the New York Theatre (Walter Leroy in "The American Idea"). A man where I was said Skigie was making his first appearance, and that he was the kid critic on VARIETY, but I don't see that that helped him any, and I think if it hadn't been for a bunch of people in one box upstairs he wouldn't have had so much applause, and he just about got by, and he looks like a nice boy and old enough to be working in a Western Union Messenger office. He had on long pants and a white high hat and a boy who can wear things like that ought to be working instead of loafing, and I liked the way he sang because I could hear every word he said, and he danced a waltz clog that was very pretty, and I think his mother ought to teach him brick laying instead of acting. There was another boy there who could not speak or hear (deaf mute), and Mr. Newberger had him dance the Spanish number from "Miss Innocence," and that boy's dancing (David Weinberg) was as good as it was wonderful, and I hope now that Skigie will learn to spell. Sime.

McKay and Cantwell.  
"On the Great White Way" (Talk, Songs and Dances).  
18 Mins.; One (Special Drop).  
Hammerstein's.

George McKay and John Cantwell are on Broadway in "The Great White Way" submitting for laughing purposes as a first part of their tiny sketch in "one" a better satire on "The Man Higher Up" than any daily newspaper gave when the dailies had the fad. As the policeman (McKay) and pickpocket (Cantwell) taken from "The Merry-Go-Round" wherein they played the roles, the two boys brought plenty of laughter. This bit has been extended and is humorously satirical. McKay afterward is "A. Souze" in evening clothes, still following the slight thread of a story, with Cantwell as the messenger boy sent to locate and bring the "souze" home at 50 cents an hour. The talk and action drop off lightly here for a moment or so, but the act is brought to a close strongly by eccentric dancing by each of the principals (a nursemaid is in the act). "I'm a Happy Married Man" sung by McKay is all right in a small way, but not nearly good enough for the singer's strong voice. McKay could handle a corksing comic song corksingly, and this is what he should have. Cantwell's voice was hoarse Monday evening, but he semi-recited "The Dollar Bill" to solid return. The special drop is an exterior of a cafe. McKay and Cantwell have an excellent laughing number, one of those legitimate affairs all the more appreciated for that, and they went over strong at Hammerstein's as "No. 3" (undesirable) following another singing and dancing act. Sime.

John Wiggins left New York Wednesday for French Lick Springs. He will be gone two weeks.

Minnie Seligman and William Bramwell  
and Co. (1).

"Public Opinion vs. Politics" (Dramatic).  
27 Mins.; Full Stage (Parlor).  
Colonial.

Despite much tall acting and a good deal of strained theatricals Minnie Seligman and William Bramwell manage to make "Public Opinion vs. Politics" an interesting dramatic sketch. The story is rather slow in getting under way, but once the situation is established it has a real grip. The value of the sketch in a vaudeville bill, however, is open to question, due to its tragic climax, the violent death of the wife. Under any circumstances a dramatic offering supplies pretty strong contrast in a vaudeville show, but tragedy has a depressing effect and is altogether out of the spirit of light entertainment. The narrative of "Public Opinion vs. Politics" is rather complex. Jim Killbridge, a politician, has slain his rival for speaking lightly of Mrs. Killbridge. This latter motive did not come out in the trial and public opinion, fostered by the friends of the dead man, was against the accused. He was convicted and sentenced to the death penalty. Later the governor of the State granted a pardon. The condemned man is to be released at midnight and the opening of the act shows Judge Delaney, Killbridge's lawyer, awaiting him at a hotel near the prison, together with the wife. The dialogue discloses the Judge's suspicions that the dead man's political friends may hold back the pardon until after the time set for Killbridge's execution, but this suspicion is kept from the wife. As midnight strikes the judge and the wife are drinking a toast to the expected return of Killbridge. When the latter does not appear the wife becomes worried. The telephone bell rings and she goes to the instrument learning that the execution has been carried out. She staggers across the stage to the open window, where lightning flashes have been seen during the whole act, and is killed by a bolt from the sky. Some details of the story call for a considerable exercise of the auditor's credulity, but the Colonial audience appeared to accept it. Certainly they gave every evidence of approval Monday night. Rush.

Josephine Saxton and "Picks."  
Songs and Dances.  
16 Mins.; One.  
3rd Ave.

Josephine Saxton is a comely soubrette with a very good idea of how to put a song over, and backed up by four lively picks, she made the hit of the evening. For real merit the act compares favorably with any of the "pick" acts shown. What it needs is dressing up. The picks especially need attention. At least one costume change for Miss Saxton would not be amiss. The "picks" are a hard working quartet and keep things moving all the time. They are perhaps overdoing a trifle and need some subduing. Properly framed up and properly dressed, the act could make a fair bid for the better time.

Dash.

Popular priced vaudeville theatres will shortly be in operation in Lowell, Lawrence, Portland (Me.) and Lewiston. Joe Wood has been promised the booking concession for the houses, which have previously been devoted to a policy of dramatic shows.

Belle Gordon.  
"The Athletic Girl."

12 Mins.; Full Stage (9); One (3).  
Hammerstein's.

Belle Gordon has returned to New York after a long absence. She is at Hammerstein's this week, appearing in what is practically a new act. Miss Gordon punches the bag only, but in several different ways, some not shown by any of the many male punchers about, even the champions of the world in two colors. Miss Gordon has what is known as the "noiseless" bag; plays upon two at one time; upon three at another; has the "aerial" and the "revolving" bags, as well. This characterizing of ordinary punching bags shows something, and especially for a girl, a very pretty one too, who also changes her costume during the turn. At first there is a natty tailor-made followed by a short length skirted dress, permitting Miss Gordon to "punch" with the knees. She gives plenty of novelty to her bag punching number, adding to this through her sex. Belle can hold her own with any of the bag punchers—and much more gracefully. The first position at Hammerstein's did her no good, but in the average house Miss Gordon will stand out as an attractive turn, physically and through her showmanship. We 'uns are for Belle if she is not as nifty with her digits off as on. Sime.

Nina Gordon.  
Imitations.  
13 Mins.; One.  
Alhambra.

Nina Gordon is an importation. There have been several foreign imitators in the course of the present season. It is a consolation in a way, proving we are not the only country to fall for the con. Miss Gordon is much the same as the rest, although introducing her imitations somewhat differently. She does it in the nature of a pianolog, which makes it a little easier for Nina. She has only to secure the voice, and is featuring an imitation of Harry Lauder. There are four others, Alice Lloyd, cold; Vesta Victoria, at times; Anna Held, never; Vesta Tilley, tell better next week. Miss Gordon sang a song of her own before the imitations. It has a catchy air and was very pleasing, but like the rest of the specialty it is gaged for drawing rooms. Dash.

Mons. Dewitt Creme and Co. (5).  
Posing.  
22 Mins.; Full Stage.  
Columbia.

It would be hardly fair to pass an opinion on Mons. Dewitt Creme and his company of posers at the Columbia where the facilities for properly displaying a number of this description are anything but adequate. Required stage settings and light effects are absolutely essential for posing. A frame with red velvet hangings is set at the back of the stock parlor set. A couple of grotesque acrobatic and comedy acts in the same setting left no artistic atmosphere. The posing as far as can be judged seemed to be of a high order. The groupings were good; positions nicely held, and the principals (six in all) first rate subjects. Ten pictures were shown, including marble, bronze and bas-reliefs. The act should be seen under more favorable auspices.

Dash.



**Frank Parker and Co.**  
**Strong Act.**  
 20 Mins.; Full Stage.  
 Third Avenue.

Frank Parker and Co. are showing practically the same act that W. S. Harvey and Co. played hereabouts early in the season. It is the heavy weight juggling specialty with the bedroom set in which the dresser, washstand and bedstead are used as weight tests. Parker, however, does not handle them exactly the same as did Harvey. The former balanced the articles at arm's length, while the latter balanced the objects on his chin. Which is the most difficult is not the question. The chin balance is by far the more effective. Parker is a clean cut athlete and handles himself well on the stage. The muscle exhibition could well be dropped. If it is to stay in, the red tights should be replaced. They look badly. A comedy assistant is employed, who is given altogether too much to do. He is funny at times, but through overwork grows tiresome. In several instances his foolery detracts from the act proper. When Parker balances the bedstead much of the effectiveness is lost through this.

*Dash.*

**"Blue Ribbon Trio."**  
**Comedy.**  
 17 Mins.; One.  
 Columbia.

Nibbe and Bordoux form the big two-thirds of the "Blue Ribbon Trio." The other third is a man, a tough westerner in the opening, and in blackface at the close, not going very far with either. The substance of the act comes from Miss Bordoux hiring the negro and a "Dutchman" (Nibbe) to play the fore and hind part of an elephant respectively. The antics of the men getting into the elephant skin are supposed to capture the laughs, but they don't. There are a few laughs in the specialty due entirely to short characterizations by Nibbe. Nibbe and Bordoux formerly did very well with an Italian specialty. The Italian is dropped entirely in the present offering, excepting for a short bit of talk by Nibbe. He is a German now in the same make-up he used formerly for the Italian. Though Nibbe and Bordoux may wish to leave their previous specialty behind them, they are wasting time and themselves by fussing over the present act. It doesn't seem capable of being made into a desirable number.

*Dash.*

**Gerald Hampton and "Dancing Dolls."**  
**Songs and Dances.**  
 20 Mins.; Full Stage.  
 3rd Ave.

The program gives Gerald Hampton credit for five "dancing dolls." Four only appeared. The offering is made fairly amusing principally through the efforts of the four. The quartet look well. They make several costume changes, two very pretty. The girls, while not wonders in the dancing line, are lively and exceedingly well rehearsed. Hampton is a posey light comedian who doesn't get far enough away from himself at any time to make a good impression. He gets around the stage in rather good style, but the dancing is all of the hop-skip-and-a-jump order. The act did well at the 3d Ave. It should do very nicely for the smaller time.

*Dash.*

**Clifford and Burke.**  
**"The Lawn Fete."**  
 20 Mins.; One.  
 Fifth Avenue.

Clifford and Burke have returned to New York with a new act in "one." It is altogether new from what this black-faced team previously gave, but they are continuing on their talking, singing and dancing way. "The Lawn Fete" is a title to cover the major portion of the talk and act. The comedian has always been an excellent "coon." He so remains, among the very best, sending his stuff over for the laughs. The "straight" has a standing in his class as well. "The Lawn Fete" dwells upon the pair's actions at a fete to be given the same day, the "straight" instructing the comedian how to conduct himself as a waiter, the other being a guest. They reverse those positions later. There is some talk slightly reminiscent, but on the whole it is very good, particularly the comedy derived from the use of the word "soup." The comedian scores a big hit when singing "You Ain't Talking to Me," and has a new idea for a comical dance step that is a dandy. The act went to a big applause finish with the singing and dancing. The value of the talk at the opening was harmed through following forty minutes of "Cinderella." The act's position (next to closing) was made doubly hard on account of this.

*Sims.*

**Val Trainor and Myrtle Dale.**  
**"Twenty Minutes in Variety" (Comedy Sketch).**  
 26 Mins.; Three (Parlor 23); One (3).  
 Hammerstein's.

Twenty minutes isn't twenty-six, so Trainor and Dale the very first thing should live up to the billing. After that they are going to do quite well anywhere they go, having several causes to bring about the effect. One is Miss Dale's contralto voice, most pleasing and heard twice in solos. Singing "I Wish I Had a Girl" (with Mose Gumble moaning in the rear "\$10,000, but we've got it on the books already") brought a couple of encores alone, a "kid" plant helping some, though he hit the wrong key on the first start. Myrtle plays a piano accompaniment and joins in the dance at the finale in "one" that gave the couple a first-class send off. Trainor does not relax enough as a comedian although probably only those who have played Hammerstein's for the first time and in the "No. 2" spot can appreciate the comedian's rigidity. He did well enough in two characters, an old soldier and a "kid" without enough attention given to either make-up. A song brought Trainor quite a deal, and his talking and dancing did the rest. It's a neat act in the variety class. No harm can follow if Miss Dale's contralto is made to work a trifle overtime.

*Sims.*

Bennett's, Hamilton, will close with vaudeville for the season on May 1. Ottawa follows a week later, and Montreal the week after that. The Poli houses will likely take up stock in the early part of May also.

Albert Von Tilzer sails for Europe April 20 to spend two months in a pleasure tour of the old countries. He returns July 7. A week later Jack Von Tilzer leaves to go over the same general route of travel.

**Dale and Boyle.**  
**Songs and Dances.**  
 10 Mins.; One.  
 Columbia.

Dale and Boyle offered what appeared until the last minute to be a mixed song and dance act. One of the boys gives a female impersonation, holding to it until the close. The deception is very good, even though he does not make the best looking girl in the world. There is something peculiar about him at the opening, but probably few blame it on anything but "a poor soubret." The boy does his best bit with a rather high class song in which his voice is as bewildering as his getup. The idea is all right, but the team would realize more from it if the impersonator disclosed his sex after the song instead of waiting for the finale. In most cases, as at the Columbia Wednesday night, they will lose through waiting. The house is then too surprised to applaud. The "straight" could do the act a deal of good by injecting a little ginger. The turn should do very well on the smaller time.

*Dash.*

## OUT OF TOWN

**Frank Morrell.**  
**Songs and Talk.**  
 14 Mins.; One.  
 Young's Pier, Atlantic City.

"The California Baby" showed his versatility when he opened here as a single act for the first time in a long stage career. Morrell appeared in blackface because, as he explained, if he forgot something he could "stall." While a bit nervous with the talk, there was nothing to fear, for his "gags" went big. His excellent singing rounded out a well balanced turn. The audience could not get enough of his songs. Frank Morrell, single, is a hit.

*I. B. Pulaski.*

**Julian Eltinge.**  
**Impersonator.**  
 12 Mins.; Two (Special Drop).  
 Orpheum, Boston.

Julian Eltinge has developed a better singing voice, different material and more skill since he left vaudeville for minstrelsy. He gives now his remarkable "Salome" slightly condensed, his "Nell Brinkley" and "Bathing Girl," and his "girl kid" with a new song. Eltinge's act is immensely improved. His gowns are remarkable for elegance and fit, and his new music and songs are very catchy.

*Ernest L. Waitt.*

**Dollie Toye.**  
**Songs.**  
 15 Mins.; Two.  
 American, Chicago.

Whoever discovered Dollie Toye has found a rare exception among the so-called "phenomenal" singers. She is unknown here, and as far as records show, has not played in any theatre in the middle west. Miss Toye sings her opening song, "Cavalleria Rusticana," off stage, and is accompanied on the piano by a neat young man, Ernest Moeck, a good pianist. She also has selections from favorite operas, among them "Faust" and "Rigoletto." Her voice ranges from deep contralto to mezzo-soprano. It is of great quality and power and is unique.

*Frank Wiesberg.*

**The Shields.**  
**"Their Daddy" (Dramatic).**  
 27 Mins.; Four (Interior).  
 Orpheum, New Orleans, La.

The sketch was put on this week to try it out, The Shields being a family of local reputation. "Their Daddy" was written by a New Orleans newspaper man. Its plot concerns a matron in a Louisiana institution for children who brings about the reformation of a drunkard. The popularity of The Shields in New Orleans assured them a big reception, but the vehicle is scarcely worth their attention.

*O. M. Samuel.*

**Alva Yorke.**  
**Songs.**  
 15 Mins.; One.  
 Bijou, Orange, N. J.

Alva Yorke, an English singing comedienne, was liked from the start. She opens with "My Highland Lassie" in a pretty brown gown, afterward appearing in white. Miss Yorke looks best in light colored clothes. She made the biggest hit singing of an Italian who wagged his barber shop on Dorando. Her dialects are good, but she should try to eliminate the nasal twang used so much by English singers. With a few minor corrections in her act Miss Yorke should be well received on the circuits.

*Joe O'Bryan.*

**Hippodrome Opera Co.**  
**"Cavalleria Rusticana."**  
 25 Mins.; Full Stage.  
 Hippodrome, Cleveland.

A company of seven has been organized by W. J. Wilson to present a series of grand operas here. The Mascagni piece, presented this week, is the first. Adequate scenic equipment has been provided and a capital cast interpreted the Italian operetta. Two singers are assigned to each of the important roles of Lola and Turidu, alternating performances. A small but well trained chorus is included in the productions.

**"The Leamey Ladies."**  
**Aerial.**  
 Barnum-Bailey, Chicago.

A seemingly hazardous aerial act is presented by "The Leamey Ladies," who appeared with this same show at the Madison Square Garden last season in a somewhat similar act. They are excellent trapeze performers. The charm and grace of the girls while whirling in space held only by their teeth brings much admiration. The young women do not confine themselves to any one style. The illuminated apparatus on which they revolve makes the act scenically very effective. They occupy the arena alone.

*Frank Wiesberg.*

**La Belle Victoria.**  
 Barnum-Bailey Circus.

From Mexico, where she is said to be a favorite, Victoria's act consists of tight and slack wire walking. She introduces a number of feats requiring more than ordinary skill.

*Frank Wiesberg.*

Cecil Lean and Florence Holbrook, the La Saale Theatre, Chicago, stars, will open in vaudeville in the east on Monday at the Orpheum, Brooklyn, in their sketch named "Just as They Are."

AMERICAN.

William Morris has turned out another top-notch show at the American. There is a string of laughter and applause getters from "No. 5" to the finish, twelve acts in all making up this week's show. Cameron and Flanagan did not appear.

In the count is included Minnie H. Hurst, the new "ill. song" singer, giving a change of music publishers and slides as well during her turn.

Bill Morris contends "ill. songs" make an act. Bill may be right. No one has accurately defined "act" yet. With Bill's permission we will attract his attention this week to the slides in the "Maple" song Miss Hurst sings. On the line of the second verse reading about the sun going down, there is a view showing a full moon in the twilight. Now, Bill, on the level, if "ill. songs" made an act, would you stand for that? Leave it to Doc. Steiner, Julie Ruby and Dickie Pitrot as a committee of wise 'uns.

Now that that momentous point has been disposed of, it can be stated that Willa Holt Wakefield, George Primrose, Harry Fisher and Rose Botti, Jack Lorimer, and Clarice Vance appearing in the order named, each pulled down a hit, with the Austin Brothers and Co. in Bailey and Austin's old act another large laugh-making number with the rough comedy.

The two single women, Miss Wakefield and Miss Vance, received the largest receptions of all the turns upon appearing. Clarice had the worst of the positions, as usual, in the "No. 11" place, while Miss Wakefield was comfortably located in the "No. 7" spot. The pianologist had two new song recitations, one about "Sausages," an odd humorous conceit, and another about "Tommy," a bad boy. Miss Wakefield went as well, if not more so, than last week in the same house.

Miss Vance fared splendidly. She followed four singing acts. Her new Italian song "Dorando" was a riot. It is a safe wager that though the Italian dialect is new for Miss Vance no one will handle this number in just the captivating way she does. A new dress also enclosed Miss Vance's growing form.

Polly Scotch did not appear with Jack Lorimer. For a finish Lorimer has a little travesty on "Salome." Another song, that about "Auld Lang Syne" could be dropped, though the dance concluding should be retained. "I've Got Married To-Day" did fairly. One of his former numbers opened the Scotchman's turn. Jack is an extremely popular fellow with the people. His dancing could carry him through without anything else. He was obliged to make a speech at the close.

The audience applauded and laughed at Harry Fisher and Rose Botti, with their conglomeration of matter, often employed by others in one way or another. The credit to this pair is the way they do what they do. It certainly goes all right at the American. George Primrose has four good dancing boys besides himself, and was also obliged to make a speech. There is no plausible reason why the opening showing minstrels of the past and present should be retained. It is not well set in the first place, and is a waste of time besides.

The Royal Musical Five made themselves liked quickly. The act seems to have been changed about considerably. The youth of the four boys and a pretty

HAMMERSTEIN'S.

For Holy Week Willie Hammerstein picked up a bargain in the form of a big comedy show. It is the cheapest in salary playing the house this season, perhaps, but it is as good as the best. No use telling Willie this for the answer would be "Does it draw?" It did Monday at both shows, with a couple of international holidays hitting each other a whack during the night performance. The house looked so good at 8:20 that Aaron Kessler smiled in the lobby whereupon Willie left for home. Since the younger Mr. Hammerstein learned how to laugh (it happened at the Friars-Erlanger dinner) the younger Mr. Kessler has felt the importance of not smiling too often. The axiom of the vaudeville manager is "Never laugh in the house. Every laugh is a raise."

Belle Gordon (New Acts) gave the show a pretty start. From then on it was a succession of comedy numbers, with Laddie Cliff the big hit, and Pauline (New Acts) the big scream.

Monday The Avon Comedy Four were placed to close the show after Pauline? Probably for the rest of this week Pauline? will take the position. The comedy quartet stuck to the job and did a whole lot better than they probably expected, but to appear after a half hour of laughter in an attempt to make them laugh some more isn't the most enviable task one can think of.

That Laddie Cliff boy is the best little old candy kiddo around these parts. He has some new matter, and had to offer a couple of recitations before the audience stopped their clamor. Then Laddie, with a hit behind him that would make the best in the business expand a few inches, quietly walked off, remarking as he passed in front of some people standing in the first entrance, "I beg your pardon," showing that Laddie is as well bred as he is capable.

For the third or fourth time, Ryan and Richfield returned to Hammerstein's this season, giving now "Mag Haggerty's Reception," closing the first part, with nothing but hilarity chasing up Tom Ryan's actions and remarks. The "Miss Richfield" in the cast looks and plays well. The act went surprisingly big considering it is so far from new.

Has anyone been singing "When I Marry You?" No one around here excepting Claire Romaine has been heard using it. But Miss Romaine made a little speech after her third number stating she would sing her "own original song." There sounded anger and warning in Miss Romaine's voice when she said it. Claire, who looks so well anyway and so good in boy's clothes, "plugged" the number unmercifully, reminding many of some of Geo. Evans' "stuff" during the act. She was in the "No. 4" spot, coming after two previous acts containing singing also. Miss Romaine is not changing as often as she did at one time, wearing but two suits Monday evening.

Trainor and Dale, New Acts. *Same.*

little girl, with the pleasing music, catches on at once.

Kreisel's Dogs and Cats opened, the trainer showing a dog balancing a ball upon his nose, something new in this division. Eugene O'Rourke and Co. played "Parlor A." The Three Brothers Huxter closed. *Same.*

COLONIAL.

This week's bill at the Colonial is a splendid arrangement. Vesta Tilley, returning to this country after an absence of three years, was, of course, the centre of interest. Her presence doubtless drew in many whose visits to a vaudeville theatre are rare. From the way the whole show went, both before and after the English woman's appearance, these newcomers found a whole lot to interest them, thus justifying P. G. Williams' policy of surrounding his exceptional features with a substantial array of acts. It is rather an unusual occurrence to find a vaudeville bill containing a big "drawing card" run off as smoothly as does this week's at the Broadway house.

Armstrong and Verne did uncommonly well in the opening spot, an unenviable one under the circumstances. Will M. Fox followed with his familiar turn. Mr. Fox has a new billing in which he mentions that he has appeared in "Paddywhiski" more than 5,000 times. He was a big comedy success Monday evening, doing particularly well with his handful of stories during the close in "one."

Dan Burke and his "Schoolgirls" kept up the fast pace with their lively and picturesque singing and dancing turn. The scheme of using old time war melodies as an accompaniment to dancing and wearing costumes appropriate to the period recommends itself as a pretty and novel arrangement.

Two of the items were Waterbury Bros. and Tenny, and Rice and Prevost, newly returned to vaudeville after their engagement with the Cohan & Harris Minstrels. The musical trio were "No. 4." Musical acts might study their opening with profit. Except for a minute of nonsense by the comedian, the act gets down immediately to its work. Instead of making a "cold" entrance, the cornetists start playing off stage and make their entrance playing. From then to the finish they keep a snappy routine moving along nicely with just enough of the right sort of comedy. Rice and Prevost opened the second half and as always, were a solid laugh.

Kenney, McGahan and Platt followed Vesta Tilley, a placement that operated against them. Many in the audience had come to see "London's Idol," and after her act there was a slight movement toward the doors. This immediate exodus over, the singing trio caught the audience and finished triumphantly to a generous volume of applause. The trio have excellent voices and what incidental comedy business and talk they use is skillfully handled.

Rayno's Bull Terriers make a capital closing act. The somersaulting dog is one of the best noted. Most dogs have to be urged to do the turnover, but this one goes at the trick as though he enjoyed it. The feat of doing a row of somersaults across the mat occurs as being a novelty as does also the "slide for life." Several good bits of comedy and a mock fight kept the stage lively during the whole act. Seligman and Bramwell, New Acts.

*Rush.*

Flora Millership (Millership Sisters) was operated upon at Louisville last week. She will not resume work for two months.

Next week at the Orpheum, Brooklyn, will be the final one of Clarice Mayne's stay over here this season.

"SKIGIE" AT THE SEASIDE SEES CRITERION SHOW

Likes the Bill; Forgets Name of the Picture, and Is Spelling Worse Than Ever.



SKIGIE.

"SKIGIE" is ten years of age. His comment is not printed to be accepted seriously, but rather as the juvenile impression.

This article is printed without "SKIGIE'S" spelling corrected, as has been customary.

The first act ("The Three Vagrants; Criterion, Atlantic City, April 5) was a musical act and they sang all different songs. A man in the sand made a picture of them. The next was a bicycle act (Hill, Cherry and Hill). They road and did some fair stunts.

Flo Patterson, she sings different songs and she was mad about something. She sang five songs and one encore. The next was a sketch and was fair and I have seen better than that tho. There wasn't much to it. The sketch was called "The Grass Widow."

Lamberti is very good and he plays the piano & violin. He can play the piano some. Grace Hazard is very good. She does her changes right on the stage and she went very good and she talks in rimes or poetry. She does a sailor's hornpipe. Gee, I left something out in the bicycle act. A man in the act takes a jump from the stage into the aisle.

The four bards are very good, and they do all sorts of tricks. They are doing some new tricks I never saw before and they were blew shirts & blew stockings. In one part of the act they slap each other and do all that stuff.

The pictures are very good and I forget what they were but I know they are good.

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Charmion, Hammerstein's.  
Franklin and Green, Alhambra.  
Laurence Irving and Mabel Hackney, Emma Carus, and Saharet (splitting top line), Lincoln Square.  
"The Pianophiends" and Benardi (joint), Greenpoint.  
Geo. Primrose, Fulton.  
Cecil Lean and Florence Holbrook, Orpheum.

CHICAGO.

Four Mortons, American.  
May Irwin, Majestic.  
Nance O'Neil, Olympic.  
Merian's Dogs, Haymarket.  
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DENVER "POST," MARCH 30, '09.

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The scene changed and the audience found itself in El Paso with Lulu Beeson and Ward and Weber as excellent interpreters of dances and songs. These three youthful people were most pleasing in their manner, being of the gentle, modest, unassuming kind, which added, as it always does, to the genuine excellence of their work.

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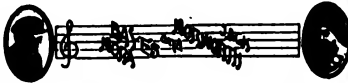
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Turner, Bert, Richmond Hotel, Chicago.  
Thardo, Claude, 83 W. 68th, N. Y.  
Thurston, Leslie, 85 Lexington Ave., N. Y.  
Tunis, Fay, Champagne Girls, B. E.  
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Tweedley, John, 243 W. 45d, N. Y.  
Tyrrell, Al. H., Majestic, Ft. Worth; 19, Majestic, Dallas.  
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U

Urma, Hetty, 104 E. 14th, N. Y.

V

Vaggas, The, Fairlyland, Steunton, W. Va.; 19, Sun, Springfield, O.  
Vagrants, Three, Criterion, Atlantic City.  
Valadons, Les, 407 Thames, Newport, E. I.  
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Vance, Malt, Irwin's Majestic, B. E.  
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Van Buren & Close, 2250 W. 95th, Cleveland.  
Van Epps, Jack, 15 W. 64th, N. Y.  
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Vase, Victor V., 25 Haskin, Providence, E. I.  
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Vasco & Co., 1418 Beaver, Allegheny, Pa.  
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Vermette-Capotti Trio, 451 Breboen, Montreal.  
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Viola, Otto & Bro., Olympia, Gloucester, Mass.  
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Von Dell, Harry, 1553 B'way, N. Y.  
Von Serly Sisters, 436 E. 138th, N. Y.  
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Vyvoo, The, 866 W. 51st, N. Y.

W

Wade & Reynolds, 615 Second, Louisville, Ky.  
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Walker, Mabelle, 308 Pottinatoline, Leavenworth, Kan.  
Waller & Magill, 102 Seventh Ave., N. Y.  
Walton, Irvin E., 140 W. 48th, N. Y.  
Walton, Bert & Lottie, Majestic, Lincoln, Neb.  
Walton, Fred & Co., Lamb's Club, N. Y.  
Walsh, Lynch & Co., Irwin's Big Show, B. E.  
Walsh, May, Fads & Follies, B. E.  
Ward, Tom, 163 Lexington Ave., Brooklyn.  
Wardell, Harry, 1553 B'way, N. Y.  
Watson, Sammy, Poll's, Wilkes-Barre; 19, Maryland, Baltimore.  
Watson Sisters, Irwin's Big Show, B. E.  
Watson & Little, 428 W. 145th, N. Y.  
Welch, Mealy & Montrose, Bijou, Dubuque, Ia.  
Werden, W. L. & Co., Castle, Bloomington, Ill. Indef.  
Washer Bros., Family, Ford City, Pa.  
Wesley & Burns, 120 E. 122d, N. Y.  
Wentworth, Vesta & Teddy, 19, Empire, San Francisco.  
Wharton & Mohler, Majestic, Little Rock.  
White, Ed. B., & Kolia, 502 E. 79th, N. Y.  
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Willard & Bond, Empire, Grand Forks, N. D.  
Williams, Chas., 2652 Butler, St. Louis.  
Williams & Gordon, 2232 Indiana, Chicago.  
Williams & Sargal, 57 E. Robinson, Allegheny, Pa.  
Williams, Nelson, Watson's, B. E.  
Williams, Thompson & Copeland, Bijou, Decatur, Ill.  
Williams & Stevens, Pekin Stock Co., Chicago.  
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Wilson, The, Great Gay Masqueraders, B. E.  
Wilson, Tony, Heloise & Amoros Sisters, 104 E. 14th, c/o Tausig.  
Wilson & Frasier, 145 E. 48th, N. Y.  
Wilson, Mae, Lulu, Butte, Indef.  
Winane & Cassler, Devil's Auction Co.  
Winchester, Ed, Liberty, Pittsburgh; 19, Family, Braddock, Pa.  
Winkler & Cress, 252 W. 38th, N. Y.  
Winter, Wilcox, 41 W. 64th, N. Y.  
Wixon & Eaton, 30 Tecumseh, Providence.  
Wolford & Biugard, 150 W. Congress, Chicago.  
Woodford & Marlboro, Gem, Meridian, Miss., Indef.  
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.  
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World's Comedy Four, Al Reeves, B. E.  
Wise, Jack, 39th, Pittsburgh.  
Wormwood's Dogs & Monkeys, Keith's, Boston; 19, Hathaway's, Lynn.  
Worthley, Minthorne & Abbott, Columbia, St. Louis.  
Wright, Lillian, & Boys, 435 W. 46th, N. Y.

Y

Yacklay & Bunnell, Lancaster, Pa.  
Yalto Duo, 229 W. 39th, N. Y.  
Yamamoto & Koyoshi, Family, Gloversville, N. Y.; 19, Vaudeville, Auburn, N. Y.  
Yeoman, George, 4566 Gibson, St. Louis.  
Yoder, Dave C., Miss New York, Jr., Co., B. E.  
Young, E. F., 407 W. 123d, N. Y.  
Young, Ollie, & Bro., Orpheum, Des Moines.  
Young, O. M., Kitty Faye & Co., Indef.  
Young, De Witt & Sister, Majestic, Ft. Worth; 19, Majestic, Dallas.

Z

Zaino, Joe, 41 So. 52d, Philadelphia.  
Zansiga, The, 366 W. 45th, N. Y.  
Zasell, Vernon & Co., Hanna, Hamburg, Ger.  
Zeda, H. L., Midland Hotel, Pueblo, Col.  
Zimmerman, Al, Masqueraders, B. E.  
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Barham & Bailey, Coliseum, Chicago, Ill.  
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Norris & Rowe, April 10, Richmond, Cal.; 11, Santa Rosa, Cal.  
Ringling Bros., Madison Square Garden, N. Y.  
Sells-Floto, April 10, El Paso, Tex.; 11, Douglas, Ariz.; 12, Cananla, Mex.; 13, Bishae, Ariz.; 14, Tucson's; 15, Phoenix; 16, Mesa City; 17, Tuma.

## BURLESQUE ROUTES

For the weeks of April 12 and April 19.

"L. O." indicates show is "laying off."

Al. Reeves' Beauty Show, 12, Euson's, Chicago; 19, Star, Cleveland.  
Americans, 12, People's, Cincinnati; 19, Star, Cleveland.  
Avenue Girls, 12, Lyceum, Washington; 19, Monumental, Baltimore.  
Behman Show, 12, Princess, Montreal; 19-21, Empire, Albany; 22-24, Empire, Holyoke, Ariz.; 12, Cananla, Mex.; 13, Bishae, Ariz.; 14, Tucson's; 15, Phoenix; 16, Mesa City; 17, Tuma.  
Blue Ribbons, 12, L. O.; 19, Gayety, Birmingham.  
Bohemians, 12-14, L. O.; 15-17, St. Joe; 19, Century, Kansas City.  
Bon Tons, 12, Music Hall, N. Y.; 19, Westminster, Providence.  
Bowers Burlesquers, 12, Gayety, Hoboken; 19, Music Hall, N. Y.  
Brigadiers, 12, Empire, Newark; 19, Trocadero, Phila.  
Broadway Gaiety Girls, 12-14, Empire, Des Moines; 15-17, L. O.; 19-21, L. O.; 22-24, St. Joe.  
Bryant's Extravaganza, 12, Gayety, Toronto; 19, Princess, Montreal.  
Casino Girls, 12, Greenwald, New Orleans; 19, L. O.; 26, Majestic, Kansas City.  
Gayety, 12, Empire, Brooklyn; 19-21, Century, Scranton; 22-24, Luzerne, Wilkes-Barre.  
Champagne Girls, 12, Avenue, Detroit; 19, Empire, Chicago.



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Cherry Blossoms, 12, Trocadero, Phila.; 19, Bon Ton, Jersey City.  
City Sports, 12, Standard, Cincinnati; 19, L. O.; 26, Gayety, Birmingham.  
Colonial Belles, 12, Bowery, N. Y.; 19-21, Lyceum, Troy; 22-24, Gayety, Albany.  
Cory Corner Girls, 12-14, Gayety, Scranton; 15-17, Luserna, Wilkes-Barre; 19-21, Empire, Schenectady; 22-24, Folly, Paterson.  
Cracker Jacks, 12, Westminster, Providence; 19, Palace, Boston.  
Dainty Deuces, 12, Casino, Phila.; 19, Wald-mann, Newark.  
Dreamlands, 12, Bon Ton, Jersey City; 19-21, Luserna, Wilkes-Barre; 22-24, Gayety, Scranton.  
Ducklings, 12, Empire, Indianapolis; 19, Buck-ligham, Louisville.  
Empire Burlesquers, 12, Standard, St. Louis; 19, Folly, Chicago.  
Fads & Follies, 12, Star, Brooklyn; 19, Gayety, Brooklyn.  
Fashion Plates, 12-14, Folly, Paterson; 15-17, Empire, Schenectady; 19-21, Gayety, Albany; 22-24, Lyceum, Troy.  
Fay Foster, 12, Star, Toronto; 19, Lafayette, Buffalo.  
Follies-of-the-Day, 12, Century, Kansas City; 19, Standard, St. Louis.  
Frolicsome Lambs, 12, Bijou, Phila.; 19, Em-pire, Brooklyn.  
Girls of the Moulin Rouge, 12, Gayety, Wash-ington; 19, Gayety, Pittsburg.  
Golden Crook, 12-14, Gilmore, Springfield; 15-17, Empire, Albany; 19, Olympic, N. Y.  
Happyland, 12, Empire, Toledo; 19, Gayety, Detroit.  
Hesitating Show, 12, Gayety, Detroit; 19, Star & Garter, Chicago.  
High Rollers, 12, Olympic, N. Y.; 19, Star, Brooklyn.  
Imperial, 12, Royal, Montreal; 19, Star, To-ronto.  
Irwin's Big Show, 12, Gayety, Baltimore; 19, Gayety, Washington.  
Jersey Lilies, 12, Majestic, Kansas City; 19, Gayety, St. Louis.  
Kentucky Belles, 12, Eighth Ave., N. Y.; 19, Empire, Newark.  
Knickerbockers, 12, Gayety, Milwaukee; 19, Bell, Chicago.  
Majestics, 12, Gayety, Phila.; 19, Gayety, Balti-more.  
Mardi Gras Beauties, 12-14, Empire, Albany; 15-17, Empire, Holyoke; 19, Gayety, Boston.  
Masqueraders, 12, Corinthian, Rochester; 19, Gayety, Toronto.  
Merry Maidens, 12, Imperial, Providence; 19, Howard, Boston.  
Merry Makers, 12, Apollo, Wheeling; 19, Lyceum-Washington.

Miss New York, Jr., 12, Lafayette, Buffalo; 19, Avenue, Detroit.  
Morning Glories, 12, Olympic, Brooklyn; 19, Murray Hill, N. Y.  
Morning, Noon & Night, 12, Columbia, Boston; 19, Eighth Ave., N. Y.  
New York Stars, 12, Gayety, Pittsburg; 19, Gayety, Columbus.  
Night Owls, 12, Gayety, St. Louis; 19, Trocadero, Chicago.  
Parisian Widows, 12, Star & Garter, Chicago; 19, Standard, Cincinnati.  
Pat White's Gaiety Girls, 12, Moumental, Balti-more; 19, Bijou, Phila.  
Rents-Santley, 12, Gayety, Birmingham; 19, Greenwald, New Orleans.  
Rice & Barton, 12, Gayety, Brooklyn; 19, Gayety, Phila.  
Rice & Barton Big Gaiety, 12, Garden, Buffalo; 19, Corinthian, Rochester.  
Rialto Bouquiers, 12, L. O.; 19, Majestic, Kansas City.  
Rollickers, 12, Star, Milwaukee; 19, Dewey, Minneapolis.  
Rose Sydeil, 12, Gayety, Boston; 19, Olympic, Brooklyn.  
Runaway Girls, 12, Empire, Cleveland; 19, Gar-den, Buffalo.  
Sam Devere, 12, Howard, Boston; 19, Imperial, Providence.  
Sam T. Jack, 12, Empire, Chicago; 19, Empire, Indianapolis.  
Scribner's Big Show, 12, Palace, Boston; 19-21, Gilmore, Springfield; 22-24, Empire, Albany.  
Serenaders, 12, Gayety, Columbus; 19, Empire, Toledo.  
Star Show Girls, 12, Star, Cleveland; 19, Academy, Pittsburg.  
Strollers, 12-14, Luserna, Wilkes-Barre; 15-17, Gayety, Scranton; 19, Bowery, N. Y.  
Thoroughbreds, 12, Buckingham, Louisville; 19, People's, Cincinnati.  
Tiger Lilies, 12-14, Gayety, Albany; 15-17, Ly-ceum, Troy; 19, Royal, Montreal.  
Travelers, 12, Star, St. Paul; 19-21, Empire, Des Moines; 22-24, L. O.  
Trocadero, 12, Trocadero, Chicago; 19, Gayety, Milwaukee.  
Uncle Sam's Belles, 12-14, Lyceum, Troy; 15-17, Gayety, Albany; 19, Columbia, Boston.  
Vanity Fair, 12, Waldman, Newark; 19, Gayety, Hoboken.  
Washington Society Girls, 12, Academy, Pitts-burg; 19, Apollo, Wheeling.  
Watson's Burlesquers, 12-14, Empire, Schenec-tady; 15-17, Folly, Paterson; 19, London, N. Y.  
World Beaters, 12, Murray Hill, N. Y.; 19, Casino, Phila.  
Yankee Doodle Girls, 12, London, N. Y.; 19-21, Folly, Paterson; 22-24, Empire, Schenectady.

LETTERS

Where C. O. follows name, letter is in Chi-cago Office.  
Advertising of circular letters of any de-scription will not be listed when known.  
Letters will be held for one month.  
P. C. following name indicates postal card.

Avery, D.  
Anderson, Albert.  
Ashcroft, Ralph W.  
Arado, D.  
Aces, The Three (C. O.)  
Augers, The.  
Adgie's Llama.  
Ansin, Claud.  
Adams, Isabel.  
Alberl, Gnilla.  
Adonis & Dog (C. O.)  
Anger, Lou (C. O.)  
Albertus, Sam (C. O.)  
Bell, Ralph.  
Armstrong, Verne.  
Almont & Dumont (P. C.)  
Burdick, Ruth.  
Bragg, Archie (C. O.)  
Bell, Albert J.  
Bagley, Charlie (C. O.)  
Baldwin, Kitty.  
Best, Louis P.  
Brignola, E. (C. O.)  
Beck, Carl E. (C. O.)  
Belmont, Freda.  
Braham, The (C. O.)  
Barrett, Bertha L.  
Bertram, Helen (C. O.)  
Belvne, Ed. (C. O.)  
Burton, Steve W. (C. O.)  
Bates, Mr.  
Baggesen, Carl.  
Bernae, Cliff.  
Bilyck's Seals.  
Brooks, Herbert.  
Butler, M. J.  
Bell, Floss (C. O.)  
Bothner, Al.  
Brandford, Tom.  
Brindemour, Great.  
Beam, W. B.  
Bowles, George.  
Boyle & O'Brien.  
Bulger, Irine.  
Betts & Betts.  
Bordeaux, The.  
Buchanan, Lorraine (C. O.)  
Blider, Grace (C. O.)  
Bush, Frank.  
Barlow, Nelson & Dens-more.  
Barnes, W. H.  
Braham, Michael.  
Burn, Andy.  
Bryant & Sayville (C. O.)  
Burnham, The (C. O.)  
Brahama, The (C. O.)  
Bowers, Fred K.  
Blockroom & Burns.  
Brown & La Dell.  
Belmont, Harry (C. O.)  
Carroll, Rena (C. O.)  
Chifford & Lane (C. O.)  
Clayton, Webb A.  
Calvert, Albert (C. O.)  
Close, Sydney (C. O.)  
Carroll, Tom (C. O.)  
Campbell, Florida.  
Cameron, Francis.  
Crosse, Dr. Margaret.

Curtis, Bea (C. O.)  
Constantine, W. J.  
Clark, Geo.  
Cole & Davis (C. O.)  
Crumbaker, Edwin.  
Coughlin, John X.  
Crows, Anna (C. O.)  
Conklin, Al.  
Caldwell, J.  
Craveu, Sidney (C. O.)  
Conroy, Frank J.  
Clayton, Webb A. (C. O.)  
Carmem, Belle.  
Carney, Don (C. O.)  
Claudius & Scarlet (C. O.)  
Cotes, Musical.  
Cebalos, Madame.  
Coley, Fat (C. O.)  
Carter, Robert (C. O.)  
Coleman, Lulu.  
Craue, May.  
Dorton, Harry.  
Daly, Finy.  
Dunbar, James T.  
Dresser, Louise.  
Drew, Lowell (C. O.)  
De Loria, Maude.  
Daly, Beatrice.  
Deaton, Chas. W.  
Dietrich, Mrs. (C. O.)  
Darrell & Hodges (C. O.)  
De Mund, Chas. (C. O.)  
Dunat, Paul (C. O.)  
Davis, Jack.  
Dale, Frank.  
Dunn, Charles.  
De Witt Burns & Tor-rence.  
De Monde & Dinamore (C. O.)  
Davis, Dora.  
Dodd, Jessie.  
Everett, Agnes.  
Engle, Daniel Red.  
English, J. A.  
Earle, Edward.  
Engleton, Nan. (P. C.)  
Esterbrooks, The (C. O.)  
Facciatelli, Tom (C. O.)  
Fisher, Miss Minnie.  
Frascous, Menotti (C. O.)  
Faccenda, Alberto (C. O.)  
Fagan, Ben.  
Fischer, Madalyn.  
Fitzgerald & Wilson (C. O.)  
Fairchild, R. D.  
Fields, Vic.  
Flynn, Earl.  
Falls, Archie.  
Falls, Hurl E. S.  
Fitzgerald, Dick.  
Ferguson, Marguerite.  
Fisher, Susie (C. O.)  
Flannery, W. B. (C. O.)  
Fee, May & Forbes.  
Finney, R. C.  
Farley, John.  
Ford, Miram, Mrs.  
Fields, W. C.  
Gordon, Paul.  
Gibson, Estelle.  
Giles, Edward.  
Gould, Jay (C. O.)  
Grant, Lawrence.  
Garrett, B.  
Greenfield, Caroline.  
Gill, Flora L.  
Gilbert, Elma.  
Gotch, Frank A.  
Gillmore, Lew.  
Gardner Children, Three (C. O.)  
Glick, Lou (C. O.)  
Gardner, Grant.  
Granville, Minnie.  
Grossman, Al.  
Green, George.  
Green, Felix.  
Gebhart, West & Berner  
Geer, Ed.  
Granger, Mollie.  
Gieson, Stella.  
Hynes, Tom.  
Harris, Will J.  
Huntington, Val.  
Heald, Henry D.  
Howard Hall Co.  
Hendon, A. T.  
Hill, C. W.  
Hoff, James.  
Haverley, Tom (C. O.)  
Hayes, Harvey (C. O.)  
Harvey & Lee.  
Haight, Dean & Co.  
Hutchins, Miss Mary.  
Haverley, Ed.  
Haggerty, Harry.  
Hayes, Lew.  
Harris, W. H.  
Harrison, Charles.  
Hansel, Emile.  
Hammond, Chas.  
Harvey & Farrell (C. O.)  
Hart, Henry (C. O.)  
Hyde, Jimmie.  
Hammer, Frank A.  
Hales, O. W.  
Harford, Sadie.  
Hennessey, J. E.  
Henrich.  
Hoppe, Gny.  
Higgins, R. D.  
Hoey, Geo.  
Hoey & Lee.  
Hardt, Geo. & Edna.  
Huntley, J. H.  
Hodges, James (C. O.)  
Hyams, John.  
Hewitt, Harry.  
Hathaway & Seigel.  
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Keaton, Joe, Mrs.  
Kelly & Adams.  
Lee, H.  
Linton, Harry B. (C. O.)  
LeCall, Ed. (C. O.)  
LaMont, Grace (C. O.)  
Low, Gilman.  
La Freniere, Arthur.  
Latelle, Edward.  
Lord, Elanor.  
Levitt Co., J. M.  
Linne, Hans (C. O.)  
Lenox, Ted.  
Leibert, Alex.  
Lockette, Mattie.  
Lloyd, J. D.  
La Belle, Miss.  
Lee, Minnie.  
Laffer, Beunle.  
Lind.  
Laurent Trio (C. O.)  
Luther, M. H. (C. O.)  
Laurie, La Petite (C.O.)  
Lyons & Parks.  
Lory, Jules.  
Lewis & Harr.  
Martin, Felix.  
Merl, Guilla.  
Mario, Mabel.

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McKim, Edward.  
Martia, B. J.  
Mueller, Albert.  
Moore, H. L.  
Mullen, Dennis.  
Mutchall, Arthur.  
Manning Sisters (Twins)  
Mitchell, Hazel.  
Marshall, Madelyn.  
Merila, Helen.  
Mauran, Stella.  
Martyn, Victor.  
Maddox & Melyn.  
Morris, Lionel.  
McLaughlin, H.  
Manning & Murray (C. O.)  
Mascagni, Stephen (C. O.)  
Morris Three (C. O.)  
McDonald, W. (C. O.)  
McCarthy, W. T. (C. O.)  
Marcia, May (C. O.)  
McGibney, Viola (C. O.)  
Metcalfe, Ken (C. O.)  
Moore, Herbert (C. O.)  
Minton (C. O.)  
Murray, Helen (C. O.)  
Milton, Lola (C. O.)  
Morgan, Rish.  
Maxwell & Dudley.  
McVay, William.  
Maxwell & Dudley (C. O.)  
Marr, Lillian (C. O.)  
Maudell, Richard (C. O.)  
Martin, Frank (C. O.)  
Morris, Billy.  
Marsh, Byrn.  
Marseno, Madame.  
Melnot, Hugh (C. O.)  
Milo, Vic.  
Myers & Rosa.

North, Happy.  
Niles, Virginia.  
Neal, George.  
Nelson, Artie (C. O.)  
Norton, Jack (C. O.)  
Ness, Gus.  
Nelson, Nettie.

Owley & Randall.  
O'Neill Troupe.  
Overing Trio.  
Omega Trio.

Porter, Lena.  
Penna, Jennie.  
Page, John.  
Pixley, Lulu.  
Page, D. E.  
Prentice, Miss (C. O.)  
Frankleb, Harry (C. O.)  
Patrick, Annabelle (C. O.)

Paul Owanda (C. O.)  
Pearl & Yezer.  
Peters, Jack J. (C. O.)  
Perry, Harry H. C. O.)  
Peyser, Dave.  
Porto Rican Quartet (C. O.)  
Powell, Eddie.  
Quinlan, Gertrude.  
Quigg & Nickerson.  
Quinlan & Mack.  
Quentin, Rene.  
Robins, A. D.  
Richards, Chris.  
Ryan, Dan.  
Richmond, Marie.  
Rosen, Mrs. A.  
Rodriguez, L. J.  
Rundy, H. A.  
Reeds, Musical.  
Ruggold, Isola.  
Rigo, Harry.  
Rosani, Mrs. Wm.  
Raymond, Melville B. (C. O.)  
Reinhardt, Cyrus (C. O.)  
Ray, Elisabeth (C. O.)  
Roberts, Prof. C. E. (C. O.)  
Reynolds, Mar (C. O.)  
Rice, Felix (C. O.)  
Rowley, Sam (C. O.)  
Redell, Ed.  
Richards, Mv.  
Rosen, R. O. (C. O.)  
Roscoe, Edward B.  
Renards, The.  
Ranza, George (C. O.)  
Rivers & Rochester.  
Raymond, Trizie (C. O.)

Stanhope, Joseph.  
Scholz, Mr.  
Smal, Miss.  
Schulze, Henry.  
Stone, Fred A.  
Silver, Morris.  
Schenck (Crandall & Schenk).  
Skelton, R. B.  
Stolts, Melville.  
Silbon's Cats (C. O.)  
Sason, Herr (C. O.)  
Slater, F. A. (C. O.)  
Silver, Joe (C. O.)  
Salina, Mile. (C. O.)  
Satterlee, Gale (C. O.)  
Sullivan, James F. (C. O.)  
Sutherland & Curtis (C. O.)  
Stevens, Helen (C. O.)  
Stinson, J. B. (C. O.)  
Stiegel, Emma.  
Simmons, Jack.  
Stickney, Louise.

Stanley, Mr. & Mrs.  
Lew.  
Smith, Richard H.  
Stoner, Grace.  
Santell, Randolph (C. O.)  
St. Clair, Harry (C. O.)  
Stronehal, Marie.  
Stevens, Leo Tenill.  
Sherman, Daniel (C. O.)  
Thompson, William.  
Touljee, Dan.  
Trimble, Maud.  
Tate, Harry.  
Thurston, May Henderson.  
Taylor, Geo.  
Thomas & Payne (C. O.)  
Tivoli Quartet (C. O.)  
Tenill, Frank.  
Travers, Belle.

Valin, W. Ver (C. O.)  
Vivian, Annie (C. O.)  
Vivians, Two.  
Vaughn, Dorothy.  
Vardon, Perry & Wilbur.  
Wittschirk, Frits.  
Wilson, Leslie.  
Williams, Leon.  
Woodruff, Henry.  
Wooley, Frank.  
Walker, Thomas.  
Winchester, F. L.  
Whallen, Mike.  
Wiseman, Geo. H.  
Wahlund-Telka Trio.

White & Stuart.  
Wilson, Geo. W.  
Wolf, Lulu.  
Weber, Harry.  
Wardell, Edith.  
Waggoner, Rod (C. O.)  
Walters, Roland.  
Wilkinson, Mrs. O. J.  
Warren, Day & Warren (C. O.)  
Williams, Male (C. O.)  
Wallace, Frank (C. O.)  
Williams, Arthur (C. O.)

Wood, Marie.  
Wood, Miss Maurice.  
Walters & Walters.  
Walters, Ada (C. O.)  
Windom, Constance.  
Wilson & Moore.  
Wardell, Harry (C. O.)  
White, Bert (C. O.)  
Wilfred & Lottie.  
Wetherall, Harry.  
West, Ethel (C. O.)  
Watson, Jos. K. (C. O.)  
Young, Florian.  
Yumbel, Amy.  
Youngman, William.  
Young, James.  
Young, William (C. O.)  
Young, Mrs. Wm. (C. O.)

Zarrow, George.  
Zarrow, Ed.  
Zink, Adolph.

and piano imitations as in the past generation, without hinting at anything that might be regenerating. During most time of his act the audience was quiet and occasionally applauded. He still uses the grade piano he advertises on the program. Daisy Harcourt scored with her catchy songs, and the Florens Family gave rapid acrobatics. It is a good act of its kind. Tom and Edith Almond have a versatile dancing and musical act and it was liked. The holdovers are Joe Welch, Sabaret and Barnold's Dogs. Welch used last week's material in connection with stories he delivered about six weeks ago, his first appearance at the American.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—There is not much novelty in this week's aggregation. May Irwin and Co. head the list. Miss Irwin presents "Mrs. Pockham's Carriage," a rollicking farce by George Ade. It was seen last season with Flo Irwin in the title part and it made a better impression then. Tom Waters makes his first local appearance since he left musical comedy several weeks ago. He has a budget of stories, some old and new, with pianology and trick piano manipulation. He served well and was given an encore. Three Sisters Athletics are graceful and good to look upon, but their series of feats of strength and gymnastics hardly deserved the evident importance they held. There is too much time wasted in posing and the sequence of groupings were rather unattractive. Leo Donnelly is a newcomer. He appears in street clothes and tells several stories, some good. He is an intelligent and pleasing young chap and did well. Sullivan and Pasquelena offered a sketch by Edward Weiselt entitled "A C. O. D. Package." It is given in two special scenes. The idea is good. Miss Pasquelena's eccentricities and Sullivan's personal capabilities carried the act, which probably would have fared better farther down the bill. Jake Stenard's "Redpath Napanees" occupied an important place and is much improved since shown here last season. Castellano and Brother make their initial appearance at the Majestic in one of the most daring and sensational cycle acts seen here. The "loop-the-loop" feat is new in vaudeville. The act scored, closing the show. Cantor and Curtis are good dancers. Buckley's Dogs and Musical Silvers appeared.

SCHINDLER'S (L. Schindler, mgr.; agent, Chas. H. Doutrick).—La Sella Troupe, Gus. Cohan and Katie Watson, Hanlon and Clifton, Stanley and Scanlon, Straub Sisters, Ascher B. Samuels. NORTH AVENUE (Paul Sittner, mgr.; agent, Chas. H. Doutrick).—Jas. B. Waite and Co., Cycling Zanosas, Holmes and Holliston, O'Farrell-Langford Co., Killon and Moore, Post and Hawkins.

THALIA (Thos. Murray, mgr.; agent, Chas. H. Doutrick).—Anna Vivian and Co., Manley and Sterling, Ramsey Sisters, The Heclows. OLYMPIC (Fred Ackerman, mgr.; agent, W. V. A.).—"The Patriot," Jack Gardner, Bond and Benton, Morrow and Scheiberg, Laveen, Cross and Co., Colby and May, Dorothy Drew, Rice and Elmer, Ripley Sisters.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—Mile. De Dio, Claude and Fannie Usher, Lew Bloom, De Biere, Jimmie Lucas, Mr. and Mrs. Allison, Russell and Church, Mile. La Carroll, Jack Irwin and Co., Marie Lamens, H. B. Burton.

STAR (Tom Carmody, mgr.; agent, W. V. A.).—Clara Belle Jerome and Girls, Alveno and Trask, Howley and Leslie, The Millaid, George Yeoman, Herr Schmidt.

STAR AND GARTER (U. J. Herrmann, mgr.).—"City Sports." Changed almost completely since reviewed at Esson's.

FOLLY (John A. Fennessey, mgr.).—It is not the same "Rollickers" seen at this house the early part of this or last season. The legitimate comedy is rather satirized and ineffectually handled, although several of the original cast are in vogue. It is a weak and impotent performance. Nat Jerome and Joe B. Mills have the principal comedy parts formerly entrusted to Will H. Cohan and Jos. K. Watson, and the leading female part, as far as could be traced, is carried by Violetta Pearl. Miss Pearl was much happier the first part of the season. May Leavitt, evidently from the chorus, has the role in which Katherin Pearl appeared to advantage last year. A pantomime not given program space and discerned as "Caught in the Act" was given as the second and only olio number. It was interpreted by Nat Jerome, Violetta Pearl, Wm. J. Patton and a chorus girl. It was disgusting in the extreme, and its temerity has no limitation. After viewing this scene one is inclined to spurn even the few better qualities in the show. "Caught in the Act" was cut out after Sunday night.

EUSON'S (Sid J. Euson, mgr.).—"Runaways."

NOTES.—Howley and Leslie have been booked in the middle west by the Western Vaudeville Association.—John E. Brennan, favorably known as "Hi Holler" in "Way Down East," is going in vaudeville soon in a sketch of his own writing. He will continue in the semi-eccentric character in the vehicle.—Alice Mortlock and Co., in "Billy's Girl," opened on the Inter-State Circuit this week for eight weeks.—A new vaudeville theatre is being built here by Fred Becklenberg. It is located at the corner of 63d and Hasted streets, known as Englewood. Two shows daily at 10 and 20 cents will be given. Two other houses in the same vicinity are contemplated by the owner.—Grace Reals, the stock actress, who made her debut in vaudeville some time ago in Frank Ferguson's dramatic playlet "Ace of Trumps," has signed with William Morris and is announced to open at the American Music Hall, this city, April 12. She will then go east. Mr. Ferguson will appear in Miss Reals' support. Another sketch, "A Woman's Wit," will be added to her repertoire when she goes on the road.—Anna Chandler left the "Big Review" last week to undergo a surgical operation, rejoining the show at Minneapolis. Frankie Heath will replace her for the time being.—Kelt and De Mont are playing in the middle west for the Western Vaudeville Association with their comedy acrobatic act, "The Garage Shop."

**CORRESPONDENCE**

Unless otherwise noted, the following reports are for the current week:

**CHICAGO**

By FRANK WISBERG.

VARIETY'S Chicago Office,  
Chicago Opera House Block.

AMERICAN (Wm. Morris, Inc., mgr.; agent direct).—Amelia Bingham is the center of interest and attraction, but not the most triumphant with the auditors. While her performance is most praiseworthy from an artistic standpoint, it remained for a newcomer, who occupied second place on the bill, to establish a record for success. She is Dollie Toye (New Acts). Charles R. Sweet has not been here in several years. He contributes the same jokes

THE HARRISBURG TELEGRAPH: The Comedy Sketch by GORDON ELDRID AND CO. is the biggest laughing act the Orpheum has ever had.

THE ALLENTOWN DEMOCRAT: As a scream number, nothing has yet appeared that can side-track GORDON ELDRID AND CO.

THE READING TIMES: GORDON ELDRID AND CO. have something more than the Flip Flap comedy. They have an act that from start to finish is filled with good, wholesome comedy.

THE PROVIDENCE EVENING TRIBUNE: Keith's Theatre. There are several other good things on the bill, but nothing quite as funny as the sketch Won-By-A-Leg, given by GORDON ELDRID AND CO.

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## SAN FRANCISCO

By W. ALFRED WILSON,  
VARIETY'S San Francisco Office,  
1115 Van Ness Ave.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 28: But four of the numbers were new for the week. Among these was the Tom Nawa Co. in their veteran sketch "Pat and the Gentl.", an act that has filled a space on the program so often the count has been lost. The Melania, increased from a trio to an octet since seen here last, were the prime numbers. Two Class A novelty numbers were well placed on the bill. Chas. Matthews, the high jumper, attracted considerable attention, and The Casting Dumbars, not related to the man next door, was well thought of. In their second week were the Four Poucherrys, Violet Black and Co. and Silbon's Novelty Circus.

NATIONAL (Sid Granman, mgr.; agent, S.-C. Archie Levy).—Unless Gus Edwards is putting out a "No. 2" company in his vaudeville version of "School Days," someone is taking liberties with the Seventh Commandment. It would require a most discriminating analysis to distinguish between the "School Days" ensemble of Edwards and the Don Leno offerings that headlined the National show this week under the label of "Ten Happy Youngsters." The line up of this number while far below the Edwards combination was liked exceedingly well. Osworth and London had an energetic hit of farce comedy entitled "His Day Off," which action rather than dialog carried. Errac rendered some selections on the violin in a manner that pleased and Daily, the juggler, went far in opening position. Sarah Cogswell had her audience well in hand with her songs. Les Georgettas, handbalancers, had the youngest member of the car carrying the burden of the act. The Booth-Gordon Trio, in a comedy cycling offering, were well liked.

WIGWAM (Sam Harris, mgr.; agent, S.-C. Western States jointly).—Melbourne MacDowell and Virginia Drew Treccott will have to travel far to find a more responsive audience than the one gathered beneath the Wigwam roof to drink in the pro-labor doctrine expounded by their playlet "A Man of the People." Tom Brantford, "the human band," had an easy time in gaining good standing, and the Borsini Troupe held the place as the novelty feature. Colin's Dogs, in the comedy "Dogville," scored a decided hit. Dave Morris was in evidence with "Getting Even," a sketch containing a plot rich in possibilities, but decidedly crude in construction. The specialty by Morris was the most creditable bit of the offering. Onetta, the whirlwind dancer, made the best of an early position.

EMPIRE (Melvin Weinstein, mgr.; agent, W. S. O. S. Burns).—Surrounding Adeline Hermann, the star attraction of the week, was about the weakest combination the house has had since the Pantages' regime was inaugurated. The Hayden Family, wire, of good standing, but suffered from an unchoice place. The Two Scotch Macks passed peacefully away with some meretricious songs and dances. Senora Terizini was wiser in her choice of a stage name than in her selection of singing numbers. With a voice to suit the name, she would have done well. Joe Goodwin was a bright spot on the bill, winking the house considerably with some impersonations of Cliff Gordon. Adelaide Hermann introduced her routine of legerdemain and illusion in a striking stage setting and scored.

## DENVER

By HARRY X. BEAUM.  
VARIETY'S Denver Office,  
Crystal Theatre Bldg.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Lillian Burkhardt and Co., delightful skit, heartily received. Byron and Langdon, laughing hit of bill. Seldom's Venus, poses, excellent. Lulu Benson Trio, decided hit. Electrical effects are excellent. "College Girls," very clever. Countess Rossi and Paul, good. The Astaires, juvenile number, made good opener. Business excellent.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).—Extra good bill headed by the Pic-

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colo Midgets, one long laugh. Keogh and Francis, fine sketch. Jack Symonds, duplicated his previous successes and put one over that counts for a knockout. Symonds wears better than any monologist seen here this season. The Raymonds, slackwire, scored strongly. Business very good.

NOTES.—John Considine was a visitor here 31 to 3. He says he will have new theatres in St. Joe, Mo., Cincinnati and Omaha ready to open next season.—Edward Ackerman and General Manager Wm. A. Weston left 2, for a tour of the circuit houses.—Connolly, Weinrich and Connolly have finished a tour of the S.-C. time and will rest in Hot Springs for a few weeks.—Melbourne MacDowell and Virginia Drew Treccott are billed at the Crystal for 24.

## BOSTON

By ERNEST L. WAITT.  
VARIETY Office,  
60 Summer Street.

KEITH'S (Geo. Clark, mgr.).—Karno's "Eng-lish Music Hall," good as ever; Musical Cutty's, excellent; Beale Wynn, with new songs, going big; Charles Leonard Fletcher, always a hit here; Edwards Davis and Co., in strong sketch; Alexander and Scott, have novel, finely done act; Mangan, acrobat, original; Arthur Hus-ton, fine; Sansone and Delilah, good; Lancton, Lucier and Co., good; Harry George, mediocre; Gaines and Brown, get by.

ORPHEUM (Lindsay Morison, mgr.).—Julian Ellidge heads bill (New acts), holds over next week; Felix and Caire, even better than before; Henry Helme, opera singer, completely won audience from coldness to wild enthusiasm; Wilson Franchlyn and Co.; De Wynne Brothers, new Rialto feat, get great hands, dogs a feature; Musical Barbers, unique and good; Rice and Gady, good talkfest; Blanche Sloan, novel aerial work, excellent; Nye and Criqui, great singing and talking act; Walter Keith, ill. songs, out of place in high-class house. Splendid show.

HOWARD (Jay Hunt, mgr.).—Sam Rice and "Merry Maidens." In house bill, Williams and Rose, Wood and Lawson, Miles and Raymond, McKeever and Finn, Freeman and Watson, Louise Palmer, Herbert Terry, May Rosella.

COLUMBIA (Harry Farren, mgr.).—"Kentucky Belles"; Gibson and Ranney, O'Malley and Golden, Melrose Brothers, The Martins, Jim Diamond, great dancer, in olio.

PALACE (C. H. Waldron, mgr.).—"Morning Glories," with Babette, "devil dancer"; Chas. Banks, blackface monolog; Raymond Sisters, Niner and Niner, Three Falcners, Brahms and Co. GAETTY (G. H. Bachelor, mgr.).—"Golden Crook," with Jack Reid, Ella Gilbert, Billy man, La Four Sisters, featured. Fine show, with good dancing. Four Lukens, remarkable acrobats, also feature.

AUSTIN & STONE'S.—Five Rosenweigs, acrobats; Hunt; Lea May, glances; Col. Baker, giant; Princess Cairo, Egyptian, and suite; Martella Brothers; Bailey and Miller, acrobats; Sally and Helene, eccentrics.

HUB.—M. p. and Welch Brothers, Gifford and Doyle, Lemont's Dogs and Cats.

NOTE.—After this month, during hot weather, Keith's Theatre will be two-day instead of continuous.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—A couple of good big comedy acts would have done a lot for this week's show. There was not a big laughing act on the bill and it is too much to ask an audience to sit through a show of this kind—Holy Week, and great baseball weather outside. There were two or three new acts among the principal offerings which helped some. One of these was a new western playlet called "Lucky Jim," presented by Jane Courthope and Co. Excellent interpretation of the three principal characters was its strongest asset. It being an old theme of the "miller dramatist" type, few of which deserve a place in vaudeville. A youngster, Master Rosa he is called, carried off the honors, showing careful training and unusual ability for one of his years. Miss Courthope and Charles Forrester were the support. The sketch is elaborately staged. Charlie Mayne, the English woman, returned with her best song hits retained, but changed several of her impersonations. No improvement is shown in these and she should stick to her straight songs, which go well with the support from Mr. Tate at the piano. Hal Davis made his reappearance in the sketch "Fals" by Edmund Day. The stage-wrecking finish pulled the act out. Miss Rena and her trained horses were well received. The Reiff Brothers sang nicely with their straight singing and dancing. There is an ex-

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DETROIT "REVIEW."—"MacRae and Levering are positively the best trick bicycle riders in vaudeville. They do too much to describe in these columns. Suffice to say they are peerless in their particular line of entertainment."

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MINER'S 5th AVE., N. Y., Week APRIL 18th

**"At Hickory Crossing"**

DEPARTMENT OF THE INTERIOR, WASH-  
INGTON, D. C., APRIL 1, 1909.

Sealed proposals in duplicate will be received  
at the Department until 2 o'clock P. M., Wed-  
nesday, May 5, 1909, and there opened in the  
presence of such persons as may attend, for sup-  
plying stage fixtures and hardware, seating, fur-  
niture, electric light fixtures, and miscellaneous  
furnishings, for the Assembly Hall at the Govern-  
ment Hospital for the Insane, in accordance with  
specifications to be had upon application at the  
Department. All bids must be accompanied by a  
certified check equal to twenty per cent. (20%)  
of the amount of the bid, payable to the Sec-  
retary of the Interior. The right is reserved to re-  
ject any or all bids or waive technical defects,  
to accept one part and reject the other, as the  
interests of the Government may require. Bidders  
are invited to attend. Applicants for plans and  
specifications will be required to submit with  
their application for same a certified check for  
ten dollars (\$10.00), payable to the Secretary of  
the Interior, as a guarantee that they will return  
in good condition the plans and specifications.  
Proposals must be marked "Proposals for Fur-  
nishing Assembly Hall, Government Hospital for  
the Insane." JESSE E. WILSON, Assistant  
Secretary.

TO LEASE ON ROYALTY—A twenty minute  
sketch for two males. Rattling, lively, with copy-  
righted song. Songs, dances, and sporting oppor-  
tunities; good lead and lively all through. Time  
to-day. Costumes college boys, three characters,  
two persons, one doubling, by a well known  
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agitated attempt to inject comedy of inferior  
brand at the finish. It is not in the same class  
as the early part of their offering. No act  
can be considered in good shape with a bad  
finish. The Basque Quartet sang several op-  
eratic selections in good voice. An entirely new  
program of music would sound awfully good.  
John McCloskey is also a singer of operatic  
numbers, but he mixed in a ballad or two and  
managed very well. He has a voice of fair  
quality and sings with expression. Mr. Hymack.  
In his second week, continued the favor met  
with last week. The Three Ravens opened the  
bill with a novelty in the equilibristic line, do-  
ing well enough in the position given them.  
Dr. Bowker's traveling, "Albion in Africa,"  
was interesting to the picture lovers, but rather  
dry. Cook and Stevens had an excellent oppor-  
tunity to inject comedy into the show, but  
they drag out the talk until it becomes tire-  
some, losing a lot of the act's value. The  
success with the one song by the one blackened  
up suggests a little more singing or perhaps a  
step or two if he can do it. The Follies Sisters,  
in a novelty act, Harry Holman, singing co-  
median, and Harvard and Cornell (sounds like  
a football game), singing act, were the others.  
LUBIN'S PALACE (George Bothwell, mgr.;  
agent, William Morris).—An artist who calls  
himself Ben Brandt offered something in the  
way of a real novelty in the picture-ming  
line. He uses a sort of an air gun, claimed

**SHORT VAMP SHOES**  
(Exclusively for Women). For Stage, Street and  
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M. B., care VARIETY, 1536 Broadway, New York.

"GOOD MOO STUFF" for Comedians, containing parodies on the latest songs: "Sweetheart Days,"  
"Roele Rambler," "I Wish I Had a Girl," "Good Evening, Caroline," etc.; also a funny burlesque  
German speech, cross-talk and funny sayings. All new and original. Mail 10 cents in silver or stamps  
to BENJ. W. TOUSTER, 81 Seventh Street, New York, N. Y.

## BERTIE HERRON

NEXT WEEK (APRIL 19), 5th AVENUE THEATRE, NEW YORK.  
M. S. BENTHAM, Representative

to be his own patent, with which he sprays  
various colored liquids on a sheet of paper,  
such as is used by the familiar crayon artists.  
He used the portrait of Washington, a likeness  
of a woman in the audience and a rose bush  
as his subjects, securing excellent results.  
There appears but a limited space for develop-  
ment in the act. It is not difficult to under-  
stand the air gun portion of it, but it is a  
novelty which is good enough to feature any  
picture show bill. Caldera and Co. offered a  
wire walking and juggling act in which some  
showy tricks of juggling were shown. Prob-  
ably the biggest applause winner were Bell  
and Richards in the musical act with electric  
effects. Two simply-worked electric attach-  
ments gave a lot of display to the act and the  
music pleased the audience. The pair have  
worked up a military finish with a little pa-  
triotic flourish which caught on, the woman  
making a nice-looking "soldier" in tight,  
which helped some. The Wally Brothers did  
nicely with a well-handled acrobatic number.  
Several feats of hand-to-hand work were well  
done by the trio and their efforts met with ap-  
proval. Murphy and Francis, colored, got along  
in fair style with singing and dancing, and  
Montague's Cockatoos offered interesting enter-  
tainment. The comedy acrobatic turn of the  
Richards Brothers won its share of the favors.  
The team has some new tricks which make a  
strong picture, particularly the teeth tricks,  
and the comedy is well handled. Single turns  
made up the remainder of the bill without add-  
ing a great deal to its merit. The best of the  
three was Amanda Gilbert, a singer. Bert  
Marshall met with fair success with his stories  
and parodies, while Frank Tierney, who tried  
a couple of songs and a few steps at the finish,  
just helped to fill in. The pictures were inter-  
esting. "On the Warpath," a western story,  
being the best. Business was surprisingly good  
for Holy Week.

UNIQUE (W. D. Hall, mgr.; agent, direct).—  
Short and Miller; Lake and Sarge; Pluto and  
Fluto; George J. Offerman; Barr and Evans;  
Indian Trio; Charles Thompson; George Turner;  
Helen Murray; Lemmehaska's Birds.  
PARK (Thomas Dougherty, mgr.; agent, M.  
W. Taylor).—Niada and Co.; Tinkham and  
Co.; De Homan Troupe; Elmer Trullitt; Abbott  
and Roberts.

LIBERTY (R. H. McFarland, mgr.; agent, U.  
B. O.).—Carlo's Circus; Orpheum Comedy Four;  
Kimball and Lewis; Musical Kicks.  
CASINO (Ellas & Koelx, mgrs.).—Irwin's  
"Big Show." Return engagement. Business  
good.

GAYETY (Eddie Sharpe, mgr.).—"Vanity  
Fair." Jack O'Brien, added attraction.  
BIJOU (Sam Dawson, mgr.).—"New Century  
Girls." Stanley Ketchell and Chooceeta, dancer,  
special attractions.

TROCADERO (Charles Cromwell, mgr.).—Dave  
Marlon's "Dreamland Burlesques."

**ST. LOUIS**

By FRANK E. ANFENGER.

AMERICAN (Sol. N. Oppenheimer, mgr.; agent,  
W. V. A.).—"The Love Waltz," with the eight-  
minute kiss, sensational headliner. Charles and

Fannie Van are back for a return engagement  
in "A Case of Emergency." Others on the bill  
are Violet King, Joseph Kettler, Blockson and  
Burna, Eddie Mack and Dot Williams, Mothe  
Trio and Clark and Duncan.

COLUMBIA (Frank Tate, mgr.; agent, W. V.  
A.).—Nance O'Neill, "One Thousand Dollars  
Reward" is the sterling headliner. A long  
bill includes Merlan's Dogs, good; McNish and  
Penfold, fair; Hymen Meyer, good; Sam Stern,  
character vocalist, new and entertaining; Maxie  
King and her Dancers, bright; Mlle. Latina,  
gymnast, passable, and Bert and Lottie Walton,  
earnest workers.

STANDARD (Leo Reichenbach, mgr.).—"Jolly  
Girls."  
GAYETY (O. T. Crawford, mgr.).—"Troca-  
deros."

NOTES.—Not within the memory of local mu-  
sical authorities has an unheralded company  
scored the repeated success that the Lamardi  
Grand Opera Company at the Odeon and the  
singers have been secured for a second week.—  
Lottie Holden, one of the Palace Theatre dancers  
from London who has twice been operated on for  
tumor, is convalescing at the City Hospital.—  
Jacob Oppenheimer, of the management of the  
Suburban Garden, West End Heights and the  
American Theatre, is due in St. Louis early next  
week from his European trip which was devoted  
to booking acts for the Oppenheimer entertain-  
ment places.—The announcement last week that  
Louis Cella is to duplicate the American hotel  
and theatre building at Sixth and Market streets,  
which would mean another theatre, is not taken  
seriously, as it is thought, at most, an addition  
to the hotel is contemplated.

**BALTIMORE**

By GERALD C. SMITH.

MARYLAND (Fred C. Schanberger, mgr.;  
agent, U. B. O. Monday rehearsal 10).—"At the  
Waldorf." Good company, beautiful costumes  
and musical music. Made hit. Edwin Stevens  
in "An Evening With Dickens," well received.  
The Big City Quartet sang their way into the  
hearts of the audience. Elsie Harvey and the  
Field Brothers, clever song and dance specialty.  
Baltus Brothers, strong act, fair. George Arm-  
strong, clever line of songs and monolog. Gar-  
diner and Vincent, well applauded.

VICTORIA (Pearce & Schack, mgrs.; agent,  
William Morris).—Jack Hawkins and Co., in  
"Wanted, a Sister," clever sketch and company.  
well received. Carona, wire walker, astounding.  
The Four Dancing Demos, won applause. Falk  
and King, ordinary talking act. R. Virginia  
King, soloist, good voice and excellent selection  
of music. Daly and Dunn, vocalists, fair.  
Ralph Whitehead, eccentric singer, good. Rialto  
and Co., novelty singers, found favor.

MONUMENTAL (Monty Jacobs, mgr.).—"Frolle-  
some Lamb." Good company and attendance.  
GAYETY (William L. Ballant, mgr.).—"Girls  
of the Moulin Rouge." Very good in every  
respect. Good attendance.

HANEY'S (Ollie Ballant, mgr.).—Sandy Mc-  
Gregor, good. Cecelia Levell, well received.  
Boyd and Moran, in "On the Battleground," hit.  
Cammergraph.

LUBIN'S (E. C. Earle, mgr.; agent, Norman

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CLOG,  
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Acrobatic Shoes  
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Is your act sick? I can prescribe the remedy.  
Like the man with the hair-grower, I am still  
growing. Is there a reason?

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The Song and Sketch Scribbler,  
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**I WROTE**  
**Al. Carleton's**  
new monologue, and here's what he says:  
"After looking around I found the real  
vaudeville writer, James Madison. Gee,  
I'm glad."—AL CARLETON. I write all  
of Joe Welch's material. He says it's the  
best he ever had.  
Can I write an act for you?  
**JAMES MADISON**  
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Original Posing Novelty.

"A charming artist, who has been entrancing big audiences this week, is Miss Lucille Savoy. She is an operatic soprano and soubrette of vivacity and much beauty. Her Parisian art poses, from the famous paintings of the salons of Paris, present a most artistic study of visual beauty and exquisite art. Miss Savoy has made the hit of the week and has created a sensation."—PHILADELPHIA "ITEM," April 3d.

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"ON THE BEACH"

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Impersonations of Harry Lauder

WEEK APRIL 5, FULTON, BROOKLYN.

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SINGING  
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**CONNELLY and WEBB**

Margaret

A Pianist, A Singer and A Cyclone.

The purpose of our advertising campaign. Because the operatic, dime novel cyclone created by us is distinctively original with us and has been a pronounced success everywhere played. Knowing the weakness of some to profit by the product of others' brains we take this method of informing all that the act is fully covered by copyright, which we are prepared to protect. A word to the wise (should be) sufficient.

Now in their Thirtieth Week on the ORPHEUM TIME.

Connelly and Webb

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LAST SEASON ORPHEUM ROAD SHOW

Starring in England  
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Now Playing a RETURN ENGAGEMENT on the ORPHEUM CIRCUIT

Regards to FRED W. MORTON and FERNANDEZ-MAY DUO.

**LILLIAN WRIGHT**

THE DANCING WONDER.

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BOYS**

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ABSOLUTELY UNIQUE; 10 full-sized POLAR BEARS! The ONLY ACT OF ITS KIND IN AMERICA. See the sensational wrestling match between the Trainer and the Bears. Wonderful Northpole Scenery.

CLEVELAND (O.) HIPPODROME.

**5--JUGGLING JORDANS--5**

The Boys Who Handle the Sticks

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"Curse of Cigarette Smoking."  
"First Lady to do Head Balance with 6-foot table between."  
"The Bridge Trick without the Third Party."  
"Teddy Shooting Big Game in Africa."

### SPECIAL NOTE

I wish to state that "THE MYSTERIOUS BOOK" and "TEDDY SHOOTING BIG GAME IN AFRICA" were SUCCESSFULLY PRODUCED for the FIRST TIME at the MURRAY HILL THEATRE, New York, Monday, APRIL 5TH, 1909.

ALL THIS MATERIAL PROTECTED BY THE UNWRITTEN LAW.

Jefferies).—Smith and Martin, eccentric comedians, good. Marcus De R., shadowgraphs, novel. "The Bentley Girls," good act. Karl Admant, musician, fair. Irene McCoy, vocalist, very good.

### ATLANTA, GA.

ORPHEUM (H. Cardoso, mgr.; agent, U. B. O.).—Bill pleased immensely. Joe I. Finer, acrobat, especially good; Warren and Blanchard, went big; Warren, Lyons and Meyers, comedy skit, good; The Grassys, novelty act, excellent; Grif, juggling comedian, scored a hit; Fredrick Raymond Trio, operatic, neat act; Lawrence Crane and Co., magicians, headline honors.—CRIBOU (H. Cardoso, mgr.; agent, N. Jeffries).—Adele Purvis, Ori and Althorpe Co., novelty act, very good; Bill Jones, musical; Powers Trio, comedy skit, well received, Hanson and Bennett, a scream. BRIX.

### ATLANTIC CITY, N. J.

YOUNG'S PIER (Blanche Ring, songs, big hit; John T. Kelly and Co., in "Old Fool's Day," went big; Quinlan and Mack, hit; Frank Morrell (New Acts); Four Musical Luciers, very good; Eight Cornelias, acrobats, very clever; Kennedy and Howard, dancers, excellent.—CRITERION (D. W. Barrett, mgr.; agent, B. A. Meyers).—Edith Helens, songs, hit; Harry Johnson, singing comedian, very clever; Burt Shepherd and Co. (New Acts); Willis and Lewis, acrobats, clever; Webster and Barton in "Her Beau"; West and Barton, musical; Louis Winsch, ill. songs and good; Brown and Sheffall, colored.—MILLION DOLLAR PIER (J. L. Young, mgr.; agent, N. Jeffries).—"Baby" Corlin, songs; m. p.—NOTE.—April 8, 9 and 10 "the horse show" will be held on the Million Dollar Pier. L. B. PULASKI.

### BELLAIRE, O.

OLYMPIC (M. D. Howell, mgr.; agent, Gus Sun).—S-T: Sidney Toledo, well received; Childers and Childers, Lynn and Una Wesley, very nice act; Shubert Quartet, hit. W. W. P.

### BEAUMONT, TEX.

LYRIC-MAJESTIC (Rapert Cox, mgr.).—Le Compt, fire wizard, exceptionally good; Four Musical Hodges, very good; Lewis and Harr, good; Rixal and Atima, acrobatic contortionists, good; Louis Chappelle, songs, well received. GEO. B. WALKER.

### BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O. Monday rehearsal 10).—The Four Readings, acrobats, excellent; Henry Horton, assisted by Louise Hardenburg and Co., "Ucie Lem's Dilemma," laughable; Donovan and Arnold, good patter; Bert Levy, popular; Three Du Ball Brothers, hit; Charles Evans and Co., sketch, pleased; The Village Choir, good voices; Ed. F. Reynard, in "A Morning in Hicksville," great; "Old College Chums," closing, excellent. DICKSON.

### BUTTE, MONT.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 27: Angela Dolores and Co., "Cupid at Home," headliner, pleased; Lew Sully, songs and stories, applause; Melotte Twins, and Clay Smith, s. and d., good; Hawthorne and Bart; Rosaire and Doretta, comedy acrobats, good; Tauda, equilibrist, clever; Helen Herndon, monologist, talented, encores.—EMPIRE (L. M. Quinn, mgr.; agent, W. S.).—Week 28: Claxton, Richmond and Co., "The Circus Rider," very good; McGloin and Shelly, s. and d., clever; Daisy Thorne, soprano, very pleasing; True Boardman Trio, "In England," ordinary.—FAMILY (Newton Crawford, mgr.; agent, S.-C. direct).—Week 27: Harry Le Clair, scored; Anna Merrill, vocalist, very good; El Barton, fair; Hassie and Marietta, whirlwind dancers, fine.—NOTE.—Every theatre in Butte will lend its features to the show at the Broadway to be given under the direction of the Butte T. M. A. on April 13. H. T. A.

### CINCINNATI, OHIO.

By HARRY HESS.

VARIETY'S Central Office, 107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr.; agent, W. V. A. Sunday rehearsal 10).—This week's bill among the best of the season. Margala and Lynn open in a great musical act. Franklin Underwood and Co., in "Dobbs' Dilemma," hit of show. Simmons and White, very clever. Adelalde and Gira, excellent. Brothers Artois, the best comedy horizontal bar act seen here in years. Harry Bulger and Co. didn't do over well. Joe Marab, cartoonist, artistic and entertaining. Italian Trio, average.

PEOPLE'S (James E. Fennessey, mgr.).—"Star Show Girls."

STANDARD (Frank J. Clements, house agent).—"Blue Ribbon Girls," good show.

AUDITORIUM (W. Canfield, mgr.; agent, Gus Sun).—Crane-Finlay Co., in "His Roommate," laughable. The Landuros, good. Frank Johnstone, baritone, good. Kashima and Otto, comedy jugglers, novelty. Backman's Animal act, very clever.

LYCEUM (W. D. Crose, mgr.; agent, Gus Sun. Sunday rehearsal 11).—Bell Hop Harmony Four, clever, singing combination. Spaulding and Dnpree, good. The Rosards, rings, very good. Clarence Burton, dancer, very good.

ROBINSON (Harold Moran, mgr.; agent, Casino Co. Monday rehearsal 11).—Jarvis, Mann and Jarrado, very good. Jaue Adams, always welcome; Barry and Wolford, singers, hit of the bill; Cartmell and Harris, s. and d., won favor.—GRAND (J. H. Michel, mgr.; agent, U. B. O.).—Tanglely, headlines; Jacobs and Sardel, clever acrobats; Rublach and Childress, good s. and d. artists; Princess Susanne, a midget who sings well; Garland Quartet, please.—EMPIRE (Geo. Chenet, mgr.).—Rice and Barton's Big Gaiety Co., Chas. Barton is the noise of the show.—STAR (Drew & Campbell, mgrs.).—"Washington Society Girls."—PRINCESS (Proctor E. Seas, prop. and mgr.; agent, Gus Sun).—Spangler and May, novelty s. and d. A. Kirkpatrick, eccentric comedian; Hemingway and Marreelle, good singing act; Fogg and Alger, musical comedians of merit; Wayne Le Mar, acrobatic dancer, clever; Bessie Hawley, ill. songs. WALTER D. HOLCOMB.

### CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.; agent, U. B. O.).—Paul Le Croix, clever juggling; Pearl and Yosco, harpist and singer, pleased; Birdland, operetta, very well received; Evans and Jeffers, "Turning the Tables"; Six Noses, always welcome; Barry and Wolford, singers, hit of the bill; Cartmell and Harris, s. and d., won favor.—GRAND (J. H. Michel, mgr.; agent, U. B. O.).—Tanglely, headlines; Jacobs and Sardel, clever acrobats; Rublach and Childress, good s. and d. artists; Princess Susanne, a midget who sings well; Garland Quartet, please.—EMPIRE (Geo. Chenet, mgr.).—Rice and Barton's Big Gaiety Co., Chas. Barton is the noise of the show.—STAR (Drew & Campbell, mgrs.).—"Washington Society Girls."—PRINCESS (Proctor E. Seas, prop. and mgr.; agent, Gus Sun).—Spangler and May, novelty s. and d. A. Kirkpatrick, eccentric comedian; Hemingway and Marreelle, good singing act; Fogg and Alger, musical comedians of merit; Wayne Le Mar, acrobatic dancer, clever; Bessie Hawley, ill. songs. WALTER D. HOLCOMB.

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**HAZARD**

Will play a few  
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FIVE FEET OF COMICO OPERA

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SECOND WEEK at the FIFTH AVENUE Theatre  
WEEK APRIL 12TH, MAJESTIC, CHICAGO  
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THE KING of Female Character Impersonators in his ENTIRELY NEW and NOVEL COMEDY ACT, Entitled

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Featured at the COLUMBIA THEATRE, BROOKLYN, week of April 12th.  
Remember the date. GET THERE.

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MAGNETIC AS A BATTERY — PRETTY AS A PICTURE.  
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KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.).—Fred and Annie Patot, comedy jugglers, amusing; Frank "Slivers" Oakley, assisted by Artie Nelson, good; The Great Lester, ventriloquist, excellent; McConnell and Simpson, "A Story Hour," hit; McIntyre and Heath, "The Georgia Minstrels," laughing success; Tuscan Troubadours, singing, very good, big hit; Howard's Musical Ponies and Comedy Dogs, clever. —GAYETY (A. L. Wiswell, mgr.).—"The Girls from Happyland."

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.; agents, U. B.

O.).—Valeka Suratt and William Gould, in novel and beautifully dressed act; Thorne and Carleton, amusing patter and comedy; Fantastic Phantoms, neat dancing and acrobatic exhibition in black and white; "General" Ed. La Vine, eccentric pantomimic juggler, perfect act of its kind; Kathryn Rowe Palmer, hit with her comedy and songs; George Fredo, German musical comedian; Dancing Hamlets; O'Kura Japs, expert pedal jugglers.—EMPIRE (Henry K. Burton, mgr.; Western Wheel).—"The Thoroughbreds," featuring Harry McAvoy and Carol Henry, comedians.

JOE B. MILLER.

JOHNSTOWN, PA.

MAJESTIC (M. J. Boyle, mgr.; agent, U. B. O.).—Adgie and her Lions, good; Clipper Comedy Four; E. C. Strickland, Rube musical act, good; Antoinet and Randaoli, s. and d.—CAMBRIA (H. W. Scherer, mgr.).—Royal Italian Band of Venice, good; Astralia Sisters and Joe Duvall, "Scenes in a Booking Office," fair; James

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Now Playing for Western Vaudeville Association.

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Week April 5th, Fifth Avenue.

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IN PREPARATION, "10, 20 AND 30."

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**"Master of Black Rock"**

The introduction. The last appeal. The wedding morning. The strangers. The mysterious note. At the Black Rock. Doomed to starve to death. The prisoner's last word. The note is found. Amalia's rejected suitor. The rescue. Avenged.

LENGTH, 875 FEET.

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**RELEASED APRIL 8th**

**"Forecastle Tom"**

After a lover's quarrel. Tom leaves his sweetheart and joins the navy. A letter which she writes never reaches him. He dies a hero while the girl remains true to his memory.

LENGTH, 880 FEET.

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**"The Escaped Melody"**

A composer has been interrupted in his work by his little son and lost the melody. He goes out to find the melody, but all he finds is troubles.

LENGTH, 845 FEET.

Winnett and Co., "College Days"; Maxlin and French, colored team; Thurston, magician, pleased, 5; he is assisted by Paul Kleist, in black art, and Belar Hassan, Indian fakir, both good.—GLOBE (J. G. Foley, mgr.; agents, Associated Booking Agency).—1-3: The Four Bragados, protean act; Fox and Wolf, comedy sketch; Florence Hughes, character comedienne, 5-7; The National Quartet, good; Morris and Daly, Irish sketch; Eddie Carroll, eccentric comedian.—AUDITORIUM (Park Haws, mgr.).—Ralph Zeno, acrobat, added to the regular skating program. JESTICAM.

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**FILM ISSUE**

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**Wednesday, April 14th**

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**501 WELLS ST. CHICAGO, ILL.**

**LITTLE ROCK, ARK.**  
MAJESTIC (Sam S. Harris, mgr.).—Week 29: Kurtis and Busse's Dogs, well trained; Irene Romaine, comedienne, clever; Glendower and Manion, good; Whiting and Broeze, well received; Imperial Musical Trio, good; Two Pucks, bit; Henri French, very entertaining.—NOTE.—Mr. Strechmann, representing the International Projecting and Producing Co., exhibited some of the new films here last week, also making arrangements with Duke Murta, of the Princess picture show, to handle the films. JIM.

**MILWAUKEE, WIS.**  
MAJESTIC (James A. Higler, mgr.; agent, W. V. A.).—Boetia Caselli's Dogs, clever canine act; "The Putnity Winner," excellent; Julie Hiers in "A Mountain Cinderella," delightful dramatic playlet; Augusta Glose, good singing comedienne; Julius Tannen, excellent monologist; Douglas and Douglas, good tumbling; Hamilton and Runca, fair; Cooper and Brown, pleasing.—CRYSTAL (F. B. Winters, mgr.).—Return engagement of the Arme Orchestra; La Dnoles, novel contortionist; Billy Morris and the Sherman Sisters, good act; Jack Wyatt and C. Blanche Rice, good; Ada James, song, completes.—NEW STAR (F. Trotman, mgr.).—"The Big Review," excellent.—GAYETY (S. Simmons, mgr.).—Al Reeve's "Big Beauty Show," one of the big shows of the season. HERBERT MORTON.

**MONROE, LA.**  
LYRIC (J. W. Pope, mgr.).—Week 29: Eva Merrill, character change, fair; Powers and Freed, musical, good.—GRAND STREET (J. A. Lamson, mgr.; agent, Jack Dickey).—28-31: The Barbanks, good. 1-3: Rowe and Clinton, good; ill. songs; Jennie Davis, good. JAS. B. GRAMBLING.

**MOUNT CARMEL, PA.**  
MAJESTIC (J. V. Schreck, mgr.; agents, Norman Jefferies and Bart McIlugh).—Reaser and Georgette, duettists, good; Louis Granat, whistling, bit; 2-3: Drexel and Murphy, fair; Ida Neal, s. and d., fair; 5-6: m. p. L. G.

**MUSKOGEE, OKLA.**  
LYRIC (C. L. Carrell, mgr.; agent, C. E. Hodkins).—Week 29: Florence Stanley and Co., pleased; Alice Robinson, soprano, good; C. L. Carrell, ill. song, local; Borden, Zeno and Hayden Bros., s. and d., applauded; Three Johnson Students, novelty act, bit; Neal Able, blackface, encored; Dale Sisters, well received. J. F. B.

**NEWARK, N. J.**  
PROCTOR'S (R. C. Stewart, mgr.; Monday rehearsal 9; agent, U. B. O.).—Opened by Yoda, juggler, assisted by Edith Wardell; Harry Breen, scream; Emil Hoch and Co., "The Tall of a Coat," cleverly worked out skit; Ruth Allen and London Johnnies; Majestic Musical Four, to applause; Una Abell-Brinker, an old Newark stock favorite, with company, in the "Fifth Act," made a pronounced hit; Quigley Brothers, talk and dance, made very good; The Four Rianos, repeat; Van Cleve-Denton and Pete, very laughable.—LYRIC (W. H. Currie, mgr.; agent, Wm. Morris; Monday rehearsal 9).—Good bill this week to encourage Sydney Drew and Co., in a funny playlet, "Billy's Tombstones"; Alf Loy's equestrian act, very good; Rinaldo, a newcomer, plays a violin with wonderful technique; Ripon, a ventriloquist, pleased, as did Andy Amann and Frances Hartley, "The German Professor"; Tony Hurt, monologist, created laughs; Goden and Shaken colored comedians, and Rhodes and Engel, in an

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**JAMES CASEY AND LUCIA CLAIR**

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This week (April 5) taking it easy in order to get over the shock.



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LAUGHING HIT. TALKING ACT IN "ONE."  
WEEK APRIL 5, HUDSON, UNION HILL, N. J.  
Week April 19, Hathaway's, New Bedford. Week April 28, Hathaway's, Lowell.  
Week May 3, Empire, Pittsfield, Mass.  
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"THE MESSENGER BOY AND THE TIPTOE GIRL"

La Petite Lulu executes the most difficult dance on her toes and with greatest of simplicity.  
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King of the Newsboys.

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**IRVIN R. WALTON** That Versatile Fellow with  
Look at my special "Illuminated" drop. On 8:30 and 9:30. 57 Varieties of Vaudeville.  
Star, Brooklyn, April 12. Gayety, Brooklyn, April 19. Olympic, E. 14th St., this week.

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New Playing Return Engagement. "That's Going Some." ED. FISHER, AGENT, SEATTLE.

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Four People, her wonderful Troupe of Lions, Snakes, Lizards and Birds.

Special Scenery by Lee Lash

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**"At Hickory Crossing"**

acrobatic athletic turn.—ARCADE (L. O. Mumford, mgr.; Monday rehearsal 10).—Good all around bill, featuring the Marathon race; Johnson and Hanner, colored comedians, funny team; Georgia Thomas, petite comedienne, in a and d.; "Bierdon," the magician, great, and Laura Stone, in operatic selections.—WALDMANN'S (Lee Ottolengui, mgr.).—"Bowery Burlesquers."—EMPIRE (Fred. Wilson, mgr.).—"The Cherry Blossoms."—NOTE.—Milton and Sargent Aborn have adjusted their differences with the Olympic Park management with the result that the company will go to the park on completing their spring engagement at the Newark Theatre and have signed an agreement to appear there for the next five years.  
 JOE O'BRYAN.

SYRAQUE, N. Y.  
 GRAND OPERA HOUSE (Joe. Pearlstein, mgr.; Monday rehearsal 10:30).—The Brothers Damm, good; Arthur Whitelaw, well received; Mr. and Mrs. Jimmie Barry and Co., went big; Eddie Leonard and Gordon Bros., good; Irene Franklin, hit of bill; Smith and Campbell, scored; Mr. and Mrs. Gardner Crane and Co., good.  
 SAM FREEMAN.

PATERSON, N. J.  
 EMPIRE (H. J. Brugeman, res. mgr.; agent, U. B. O.).—Bill is headed by Brown, Harris and Brown, very funny; John W. World and Mindell Kingston, very pleasing; The Kitamura Troupe, closed, well received; Hennessy and Son, pleased; Robert Henry Hodge and Co., good; Mabelle Adams, very good; Three Hanners, opened, have new material.—POLLY (Joe. E. Pine, res. mgr.).—5-6-7: "The Tiger Lilies," and Del Netra's "Dance of the Orient." 8-9-10: "Yankee Doodle Girls," with "The Girl with the Black Mask" as an added attraction.  
 VAN.

TERRE HAUTE, IND.  
 VARIETIES (Jack Hoefler, mgr.).—Ahrens-meyer, hypnotist, heads the bill; Grace Cummings and Co., "A Mail Order Wife"; Hannon, Diggs and Burns have good voices; Illusia, in

an escape from a milk can, opened show.—LYRIO (Jack Hoefler, mgr.).—The LaDelles, magicians, a fine act; Nick and Ida Russell, in "The Professor's Substitute," very good; Bushannon's Dancing Four, were well received;

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 The soluble make-up Grease Paint—GUARANTEED ABSOLUTELY PURE.  
 The Kind that Washes Off with Soap and Water  
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# BIOGRAPH FILMS



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## "THE WINNING COAT"



THE WINNING COAT.

Although it may be said in truth that the coat does not make the man, still it went a great way towards righting the wrongs of the hero of this pretty romance of the Sixteenth Century period. A young courtier is arrested for duelling, but paroled. He breaks his parole to see his sweetheart, a lady of the Court. He is caught, stripped of his regalia and banished from Court. Despondent, he goes to the tavern and whiles away the time gambling. He cleans out his adversary even to winning his coat. In the pocket of this coat he finds a letter plotting the abduction of the Queen. With this information he succeeds in thwarting the design, and not only wins the King's pardon and esteem but the hand of his sweetheart as well.

LENGTH, 767 FEET

## "A SOUND SLEEPER"

This is a very funny short comedy showing a lazy tramp, who for somniferous qualities could beat Rip Van Winkle to a frazzle. After many adventures he falls to sleep in an ash barrel, is covered with ashes and taken to the ash dump, where he is deposited—still asleep. Having completed his devotions at the shrine of Morpheus he gets up, brushes his coat off with a pocket whisk and saunters off.

LENGTH, 214 FEET

Released April 15th, 1909

## "CONFIDENCE"

A beautiful story of true love, showing the confidence a husband placed in his wife. An orphan girl of a Western rancho, flattered by the attentions of a well dressed habitue of the place, fancied she loved him. He was a cold-hearted gambler, and the girl soon realizes his true character, as well as that of most of the people of the place, and decides to break away and seek a higher and nobler life. With this intent she goes East and gets employment as nurse in a hospital. Her kind, sweet disposition endears her to all those under her care, as well as impressing the head surgeon. He in time falls deeply in love with her and makes her his wife. Her life is one of sunshine until the gambler comes East and accidentally learns her whereabouts. Here is a chance for him, too good to lose; so armed with her innocent love letters he extorts money from her. When she has none to give him he hands the letters to her husband, who casts them unread into the fire and has the brute thrown from the house.

LENGTH, 973 FEET

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# AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY

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CONFIDENCE.



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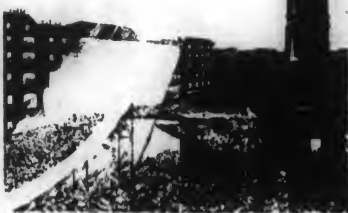
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1188 Broadway, New York City.**THOS. J. RYAN-  
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"The Slaves."  
Scoring a tremendous hit everywhere.**BUSH and PEYSER****The 3 Lucifers**Novelty Dancers and Comedy Eccentrics.  
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Wesson, Walters and Wesson, in "Hotel Re- pose," won audience from start.  
**W. B. CAULK.**

### TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O. Monday rehearsal 10.)—"At the Country Club," big success; Carter and Benford, excellent; Charles Kenna, monolog, scream; Trovillo, novel turn; Dunedin Troupe, clever; Juggling De Lisle, good; George Whiting and Clark Sisters, pleased.  
—GAYETY (Thos. E. Henry, mgr.)—"The Behman Show," topnotcher.—STAR (Harry H. Hedges, mgr.)—"Miss New York, Jr.," pleased.  
—HIPPODROME (J. Grima, mgr.)—"Vaudeville and m. p.

### WHEELING, W. VA.

APOLLO (H. W. Rogers, mgr.)—"Avenue Girls," good business.  
**C. M. H.**

### WINNIPEG, CAN.

BIJOU (Geo. Case, mgr.; agent, S. & C.)—"Al. Cameron and Co., "The Last of the Regiment," well done; Helen Downing and Co., "The Intruders," pleased; Tonia Hanlon, male types, and Clara Tropp, singing and imitations, both appreciated; Martynna, mirror dancer, good; Frank Petrick, ill. songs, good.  
DOMINION (W. B. Lawrence, mgr.; agent, W. V. A.)—"The Bottomley Troupe," serialists, were the bright feature; Russell and Church, s.

## HAMMERSTEIN'S

**VICTORIA** AMERICA'S MOST FAMOUS VARIETY THEATRE.

Open the Year Around

## VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS

If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER, Garrick Theatre, Wilmington, Del. Can close Saturday night and make any city east of Chicago to open Monday night.

## ERNEST EDELSTON

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Success always scored by The Chadwick Trio, Fred Bowers & Co., Harry First & Co., Gracie Emmett & Co., Quinlan & Mack, Henry & Young, Baker & Lynn, Summers & Storke, Coombs & Stone, and over one hundred others now scoring knockouts with Horwitz Sketches, Monologues and Songs. CHAS. HORWITZ, Knickerbocker Theatre Bldg., Room 315, 1409 BROADWAY, NEW YORK.

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**FRANK WIESBERG, Representative.**

and d.; Three Richardsons, in "The New Pupils"; Marie Bergere, songs and imitations; Fred Lennox and Co., comedy sketch; Ramon and Arno, eccentrics.—NOTES.—Instead of at the Grand, where, as mentioned, burlesque may hold forth the coming season, Maude Fealy continues at the head of the dramatic company at the Winnipeg.—Commencing April 12 the Dominion will have bookings from William Morris, Inc. **HUGH.**

### YOUNGSTOWN, O.

Fifth and Hanlich, proprietors of the Princess Theatre expect to practically rebuild the playhouse before next season. Plans being

prepared by Architect Angus Wade call for two balconies which will bring the seating capacity to 1,200. The theatre is now playing small vaudeville acts and motion pictures. The liveliest kind of a moving picture war is being waged between the management of the Princess and Charles E. Smith, who recently lost that playhouse following a law suit. Smith has engaged the Park, a first-class combination house, for all open dates. Opening Holy Week he packed the place repeatedly, offering two vaudeville acts, illustrated songs and 6,000 feet of pictures for five-cent admission. The theatre seats 1,000. The Princess, across the street, is playing two vaudeville acts, illustrated songs and 8,000 feet of pictures for five cents.

When answering advertisements kindly mention VARIETY.

## REPRESENTATIVE ARTISTS

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THE VENTRILOQUIST WITH A PRODUCTION  
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**REYNARD**

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Under Management of  
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Week April 12, Murray Hill, New York.

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Marvelous Artists and Acrobatic Cyclists  
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MASTER DIALECTICIAN.

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Direction GEO. KOMAR.

It isn't the name that makes the act—  
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THE KING OF IRELAND.  
**JAMES B. DONOVAN**  
AND  
**RENA ARNOLD**  
QUEEN OF VAUDEVILLE,  
DOING WELL, THANK YOU.

**JULIUS TANNEN**

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**GRIFF**



THE FACETIOUS  
JUGGLER.

It cost me \$68 to get to  
Atlanta, Georgia, but it  
was worth the money to  
breathe the air of the  
Sunny South. Perform-  
ers take note that there  
is no matinee on Mon-  
day at the Orpheum and  
rehearsal is not until 4  
o'clock P. M.  
Keith's Theatre,  
Columbus, Ohio.

**Francini Olloms**

A Success on the  
United Booking Office's Circuit.



COMEDY ACROBATS.  
COMING EAST SOON.

**SEYMOUR  
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NOVELTY SINGING ACT.  
Address 501 West 170th St., New York.  
Phone 3733 Audubon.

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Apply to THE CHADWICK TRIO.

**FLYING WEAVERS**

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**Gartelle Bros.**

Introducing Singing, Dancing and  
**SKATORIALISM**  
Direction, REICH & PLUNKETT.

HOMER S. MARQUERITE  
**Mason and Keeler**

Direction MORT H. SINGER.  
Princess Theatre, Chicago.



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Presenting "THE STOLEN KID."  
Address 4417 3rd Ave. (Bronx), New York.

GLOVER WARE'S  
**"Village Choir"**



We do  
not follow  
the leader.  
We lead  
the  
followers



**Sam J. Curtis and Co.**

In "A SESSION AT SCHOOL."  
By GEO. W. DAY.  
Week April 12, Maryland, Baltimore.  
Booked solid for season.

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Booked Solid Through United Booking Office.  
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THE ORIGINAL "DRUNK"



"FOLLIES OF 1904."  
Management, MR. F. ZIEGFELD, JR., '04-'05.  
"Catch Me" in "The Boxing Bout."  
Biggest laughmaker within the oldest memory.

MARION VICTORIA  
**MURRAY SISTERS**

Direction AL SUTHERLAND.

**Barry Wolford**

The Typical Topical Tickle Singers.  
Booked Solid until July 1, 1909.  
THIS WEEK, KEITH'S, CLEVELAND.  
Week April 12, Bennett's, Hamilton.

REICH & PLUNKETT, Smart Agents.



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AND  
ROSA**

"THE COWBOY AND  
THE GIRL."  
Western Whirlwinds.  
Originators of the double  
bow-knot.  
Week April 12,  
Fell's, Springfield.  
Wm. S. Hennessy, Art.



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FAMOUS  
**HEIM  
CHILDREN**  
Teuring KEITH  
Circuit  
Booked solid until 1911.  
NORMAN JEFFERIES,  
Exclusive Agent.

The Imminent American Clog Walloper.

**MILT WOOD**

PLAYING UNITED TIME

**4 The Lazar and Lazar Company 4**

AMID ELABORATE SCENIC SPECTOR.

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ENGAGED AS SPECIAL FEATURE FOR FOUR WEEKS ON S.-O. CIRCUIT.

ADDRESS WHITE RATS.

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# JACK LORIMER

**BACK IN NEW YORK AGAIN**

**HEADLINER** at the **AMERICAN** this week (April 5)

***A BIGGER HIT THAN EVER***

**APRIL 12, Our Third Big Release Week**  
and every week thereafter.

## **NOTICE TO INDEPENDENT EXHIBITORS:**

It has been brought to our notice that certain Exchanges are furnishing the Exhibitors with so-called independent films—claiming the same to be from the

## **International Projecting & Producing Co.**

We will ask every Exhibitor to send us the name of the Exchange which furnishes the service, and we will furnish information whether the films are our goods or not.

**NOTICE TO EXCHANGES:** We again announce that we have no agent or exclusive exhibitor. All business transacted direct through the main office.

**Temporary Offices, 1006 ASHLAND BLOCK, CHICAGO, ILL.**

Place your orders in time to take advantage of weekly release.

## **International Projecting & Producing Company**

**On April 12 will occupy our New Quarters, Suite 722, SCHILLER BUILDING, CHICAGO**



GEO. B. GREENWOOD.  
(GREENY.)

# Managers Artists NOTICE! 70--WEEKS--70 VAUDEVILLE

**MANAGERS**—Do you realize that we can deliver the goods and that your business is safe in our hands. We deal Honestly and Squarely.

**ARTISTS**—Don't take our word for it read the letters below. Don't listen to those that claim to know, listen to those who have played it.

**Our Dramatic Department is complete and we will be glad to hear from company managers and actors and musicians of all kinds.**



O. M. YOUNG,  
MGR. DRAMATIC DEPT.

## THE EMPIRE THEATRICAL EXCHANGE, - ATLANTA, GA.

### CLAUS AND RADCLIFF

DEAR GREENY: We can truthfully say we are proud of our success, and in justice to you we are pleased to tell the whole world we have been treated more than great in a business way, and morally like a brother and sister on your time. Wishing you the success your business methods so deserve, we are, as in the past, yours very truly.

CLAUS AND RADCLIFF,  
Eccentric Singers and Dancers.

### MISSSES DOLLIVER AND ROGERS

DEAR MR. GREENWOOD: We are pleased to acknowledge receipt of contracts for return dates over your circuit, where for fifteen weeks we have received such courteous treatment by you and your managers, making our Southern engagement seem like one long holiday. Your friends,

MISSSES DOLLIVER AND ROGERS,  
Singers and Dancers.

### SLOAN AND DREW

DEAR MR. GREENWOOD: Just a line of praise for yourself and time. Have successfully played several consecutive weeks for you, and will say that our engagements have all been pleasant ones, and we are proud of the manner in which you have handled our business. Sincerely,

MISSSES SLOAN AND DREW,  
Singing and Dancing Sister Act.

### THOMAS AND HAMILTON

DEAR GEORGE: You ask us to drop you a line stating what we think of you and your time. What's the use? We have never wanted for a better home than we get when under your jurisdiction. You are good enough for us, and we have played a lot of them. Always your friends,

THOMAS AND HAMILTON.

### FOX AND DEMAY

Novelty Comedy Paper Manipulators.

DEAR MR. GREENWOOD: What do we think of you? Well, here it is: "YOU ARE THE WILLIAM MORRIS OF THE SOUTH." "MUFF SED." Yours as long as you want us,

FOX AND DEMAY,  
New doing Fifty Weeks.  
The Scare Crow and The Lady.

### ADDINSON AND LIVINGSTON

DEAR GREENY: Glad that we are to be among those who are able to express themselves as having worked your time consecutively, and we never want to work any better time. Send on contracts when you have it open. Sincerely,

ADDINSON AND LIVINGSTON,  
Comedy Singing and Dancing.

### THE FLORELLOS

DEAR GEORGE: No need asking me to write you what I think of you and your circuit. I have known you fifteen years and have never known you to treat anybody any way but on the square, and I will tell the world so. Yours,

THE FLORELLOS,  
Comedy Singers and Dancers.

### LEP MEYER

DEAR GREENY: I am satisfied with life, when you hold the reins. Where do I go next week? Oh, Ping Pong—slip it to me.

LEP MEYER,  
BLACKFACE COMEDIAN—The Georgia Daisy.

### COLLINS AND HUBERT

DEAR GREENY: Contracts received for the ten weeks. Thanks for same. If the ten weeks to follow are as good as the five we have just played, we are yours for keeps. We want no better treatment than you have extended to us. Merriely yours,

COLLINS AND HUBERT,  
Comedy Singers and Dancers.

### THE THREE HILLYERS

DEAR GEORGE: We are indeed gratified to extend to you our sincere thanks for your most cordial and honorable treatment to us while playing your circuit. Most sincerely,

THE THREE HILLYERS,  
152 Bay 24th St., Hillyer's Villa, Bensonhurst, N. Y.  
European Novelty Act, "On Top of the Garden Wall."

### COLLINS AND JEWELL

EMPIRE THEATRICAL EXCHANGE, ATLANTA, GA.

Dear Sirs: We have never been treated better in our life than we have on your time, and we can truthfully say that the work has been a pleasure and we have found you more than reliable in every way. Best wishes from

COLLINS AND JEWELL,  
Premier Lady Banjoists.

### THE MOREMANS

DEAR MR. GREENWOOD: When we first started south we heard all kinds of bad reports regarding you and your time, but we know different now. We have worked steady, and you, as well as your managers, have treated us fine and dandy. We are more than satisfied. Sincerely,

THE MOREMANS,  
Comedy Musical Sketch Team.

### KELLY AND LEWIS

DEAR GREENY: We tell you it seems mighty good to have a friend down here where lay off means so much, and we assure you we will not rest easy until we are again working for the Squarest Agent in the business, GEO. B. GREENWOOD. The consecutive weeks we had with you were more pleasure than work. Your Boosters,

KELLY AND LEWIS,  
The Somewhat Different Acrobatic Act.

### WHEELER AND WILKINSON

DEAR MR. GREENWOOD: Contracts received for Atlanta next week. Thanks. This is the ninth week and all rosy. Here's success to you and the best Theatrical Exchange in the South, bar none. Yours truly,

WHEELER AND WILKINSON,  
Comedy Sketch Team.

### ELSIE VAN NALLY

EMPIRE THEATRICAL EXCHANGE,  
ATLANTA, GA.

Dear Sirs: I am more than pleased to state that I am enjoying my engagements on your circuit, and it is a relief to have an agent give you consecutive time as you are doing. Sincerely,

ELSIE VAN NALLY,  
Singing and Dancing Soubrette.

### EDNA FARLOWE

DEAR MR. GREENWOOD: I am now in my fourth week on your time and never have been treated better in my life than by both yourself and managers. My work seems like play to me. Wishing you a world of luck and success, sincerely yours,

EDNA FARLOWE,  
Singing and Dancing Soubrette.

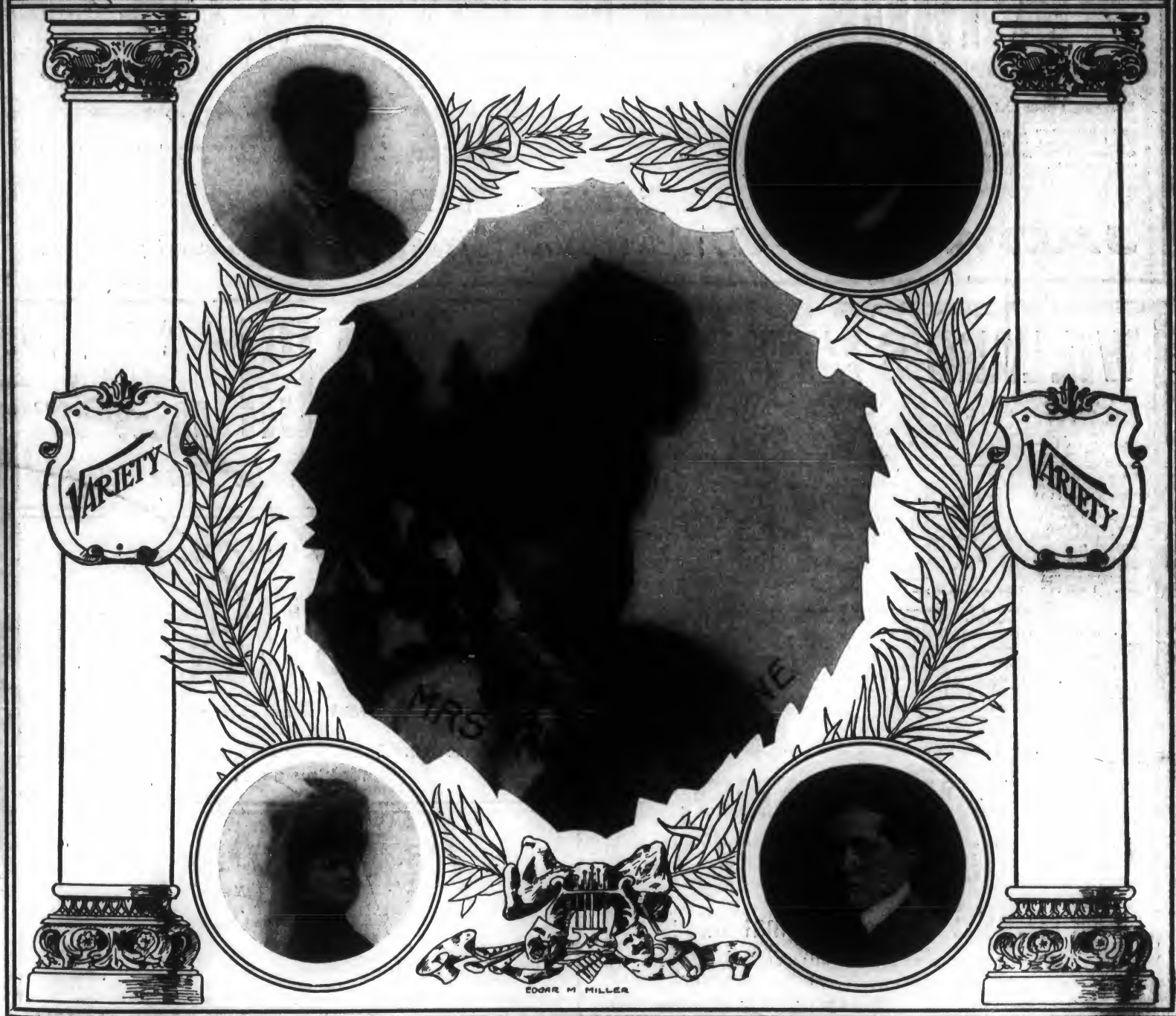
TEN CENTS

# VARIETY

VOL. XIV., NO. 6.

APRIL 17, 1909.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.



# CAPTURED

The entire audience at SHEA'S THEATRE, BUFFALO, was CAPTURED last week at 4.40 held 4.56 Daily Not one person escaping  
By SETH DEWBERRY 10.40 until 10.56

Town Constable, Opre Manager, Bill Poster, and Chief Arrester, Starring in

## ED. F. REYNARD'S

BIG VENTRILOQUIAL PRODUCTION

### "A MORNING IN HICKSVILLE"

AT BUFFALO

CLOSING THE SHOW

AT BUFFALO

Following 1 hour and 6 minutes of Comedy Talk.

4 to 6

Curtain Calls at every performance.

4 to 6

"THE COURIER" said:  
Ed. F. Reynard, the ventriloquist, has the big laughing act at Shea's theatre this week. It is the best act of its kind ever seen here.

"THE ENQUIRER" said:  
"A Morning in Hicksville" with Ed. F. Reynard is the headliner on the programme at Shea's theatre this week, and the sketch is as funny as anything seen in Buffalo in many a week.

"THE TIMES" said:  
Ed. F. Reynard has the best arranged manikin show of its kind ever seen here.

THIS WEEK (April 12). HEADING the TORONTO bill at SHEA'S

JACK LEVY, 140 W. 42nd Street, New York City, is now issuing warrants for next season.

## WILLARD'S WARNING TO PARK MANAGERS!

A report has just reached me from one of the leading booking offices that a certain dinky, \$35 a week, slab-joint, bum-musical team, are claiming to have a "WILLARD TEMPLE OF MUSIC" show in a certain New York park for the summer.

Now, Mr. Manager, listen to common sense. In the first place, the "TEMPLE OF MUSIC" is a trade name, fully protected by me (Munn & Co., solicitors), and any use of same will be immediately stopped under the "UNFAIR COMPETITION LAWS." In the second place, the show bearing my name is the result of many years of careful research and the expenditure of over \$50,000.

The Mr. Hovert, claiming to be the originator of my musical LAMPS, AIR-SHIP, ELECTRIC LADY, FLOWERS, etc., never saw these instruments until he witnessed a small act of mine I was breaking in at the American Theatre last January, and now he has the nerve to attempt to steal my originality. I don't think he is capable of making a TIN WHISTLE or a FIRE-BOMB (write to me and I will put you wise to something).

And lastly, there never WAS, nor never WILL BE, but the ORIGINAL "TEMPLE OF MUSIC" attractions, and they are WILLARD'S. Any person or persons claiming to have one of my "TEMPLE OF MUSIC" shows, or claiming to be able to produce one, is an IM-POSTER AND A FRAUD. It takes time, money and brains to build my shows. YOU THIEVING PIRATES, forget it! Your attempts are childish. You're dreaming, my boys. I will be after you hot-foot if you monkey with me.

### MUSICAL ARTISTS ATTENTION!

J. G. Deagan, Chicago, under date of March 29th, writes The Zeiser Entertainers as follows: "If you will examine the instruments in Willard's Temple of Music you will find our name on them. Mr. Willard has no idea of music whatever, has never done us any good, and only ruined our instruments playing on them."

What a bluffer you are, Deagan! I have NEITHER USED, INDORSED or PURCHASED ANY Deagan goods since 1906 (you stung me once). I will also wager \$100 that I have forgotten more about the SCIENCE, HISTORY and INTERPRETATION of music than Mr. Deagan ever knew or will know. For the past five years I have held the record of building and staging in the largest amusement resorts in this country, the MOST GIGANTIC AND PRETENTIOUS MUSICAL ACTS IN THE WORLD. Mr. E. R. Street, Hartford, Ct., E. H. Mayland, Brooklyn, and Conant & Doyle, bell makers, Liverpool, are the ONLY persons authorized to build my musical novelties for me. Now, Deagan, be good; I forgot you long ago.

## C. D. WILLARD,

Originator, Builder and Owner.

"Willard's Temple of Music," No. 1 Dreamland, Coney Island.  
"Willard's Temple of Music," No. 3 Palisades, N. Y.  
"Willard's Temple of Music," No. 5 on tour Central and South America.

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## R. J. BLAKE Domestic Animal Circuses

(3 COMPANIES)

(YOU ALL KNOW BLAKE & WILLARD)

Permanent Address—270 8th AVENUE, NEW YORK CITY

## AL. LEECH AND HIS "THREE ROSEBUDS"

Playing Williams' Time

### "The Topsy-turvy Team"

## Saunders and Cameron

The Peerless Society Jugglers

Opened at the American, New York, this week (April 12.)  
Making good.

## MR. CHAS. J. ROSS

DESIRES TO SAY

MRS. CHAS. J. ROSS (Mabel Fenton)

is convalescing nicely, and both thank everybody for their kind interest and good wishes.

# VARIETY

VOL. XIV., NO. 6.

APRIL 17, 1909.

PRICE TEN CENTS.

## MAUDE ADAMS AS "JOAN OF ARC" AT HARVARD COLLEGE STADIUM

**A Massive Production to Take Place During June at  
Cambridge. 1,000 Horses and 2,000 "Supers."**

During June at the Harvard College Stadium at Cambridge, Mass., Maude Adams will impersonate Joan of Arc, with 1,000 horses and 2,000 "supers" behind her.

Large sums have been offered by moving picture manufacturers for the exclusive rights to photograph the scene.

Every day Miss Adams is receiving instructions how to remain gracefully seated on a saddle at the Central Park Riding Academy.

### SPEND \$150,000 IN CAMBRIDGE.

Cambridge, Mass., April 15.

Cambridge is to have a fine vaudeville theatre next season. A corporation has been formed in Boston under the name of the Harvard Square Theatre Company with capital stock of \$100,000. The promoters are Charles Miller, a Boston actor, and Henry B. Lamb, a New York and Boston publisher.

This concern has taken a ten-year lease upon a parcel of ground containing 12,000 square feet. Building operations will commence immediately upon a modern fireproof theatre costing \$150,000. As far as any plans have been made, the booking of attractions will be done direct. There is no other vaudeville theatre in Cambridge. The opening has been scheduled for November.

### BIG SHUBERT DEAL.

There is a story that Lee Shubert is concerned in some sort of an operation outside theatricals, which, if successful, will return the head of the Shubert side so much money Lee may consider retirement from active participation in the strife and turmoil the show business throws about a leader.

At any rate, it is said, that with success in this venture, the Shuberts will be thoroughly independent of any source of income managing theatres and producing plays might bring.

The project, whatever it may be, is

rumored to have had some bearing on an important conference held in Cincinnati some weeks ago. Present were Geo. Cox, Jos. J. Rhinock and other strong Shubert adherents. The principal figure at the meeting was a well-known Standard Oil official.

Neither the local Cincinnati papers nor other journals took notice at the time of the conference, which was a secret one, and did not become generally known.

### SPINGOLD, PRIVATE SECRETARY.

Chicago, April 15.

Nate Spingold, press representative of the American Music Hall, has been appointed private secretary and personal representative of William Morris. Mr. Morris, accompanied by Mr. Spingold, left for New York this week. The latter will travel with Mr. Morris on his trip abroad.

### ATTACHMENT BROKE UP SHOW.

Chicago, April 15.

"The Girls of Berlin," a musical comedy headed by Corinne, stranded here, after the box office at the Great Northern, where the show held forth last week, was attached for a claim of \$300.

The members of the company, including a number of chorus girls now in Chicago, are said to be without funds.

### BIG SHOWS AT DEMLINGS.

Demling's Casino, Rockaway Beach, has contracted with William Morris for big shows during the summer. Morrison's at Rockaway also plays vaudeville, received through the United.

Hugo Morris will likely route the acts for Demling. Hugo understands the entertainment most attractive to the seaside, having had the placing of the Morrison shows when Patsy Morrison was a Morris regular.

### RESOLVE TO STAND NEUTRAL.

Chicago, April 15.

The Western Theatre Managers' Association called a meeting at the Sherman House for the purpose of deciding upon a plan to protect their allied interests in the event of a "split" between the Shuberts and Klaw & Erlanger.

The Association has control of nearly all the one-night stand legitimate theatres in the West.

At the meeting it was resolved to combat any movement of either faction attempting to monopolize the booking system. The managers are in favor of playing the attractions of the Shuberts as well as the "syndicate." They maintain it would be an injustice to the theatre goers to use the production of either exclusively.

About 200 managers and owners of theatres were present at the conference.

### ANNOUNCES BOSTON PURCHASE.

Boston, April 15.

An announcement was made this week that William Morris has purchased a site for a new theatre in Boston. No one will tell where or when.

Neither is it stated the future of the Orpheum, now playing vaudeville under the Morris direction.

### TURNED DOWN \$1,500.

A vaudeville offer of \$1,500 weekly salary for Jack Norworth and Norah Bayes was "turned down" by Mr. Norworth through his agent, Edward S. Keller. Mr. Norworth and Miss Bayes, who are with "The Follies of 1908," ask \$1,750 each week for their joint services.

The United Booking Offices managers bid the \$1,500. William Morris is also out with an offer, amount not stated.

The "We're Glad We're Married" couple can enter vaudeville as two "single" acts in "one."

### RATS' CONVENTION IN JUNE.

From June 22 to June 25, the White Rats will hold a convention at Chicago. There will be a public meeting at some local theatre during the four days. A large initiation will also take place.

The annual general meeting of the society occurs June 17 in New York City.

### ISMAN'S \$1,500,000 BUILDING.

According to information, theatricals would have to hit Felix Isman a hard whack to stand off the little change he is capable of picking up now and then in the real estate market. Mr. Isman's latest is leasing for a term of years the building at the southwest corner Broadway and 31st Street, with an option to purchase within three years from May 1, for \$1,500,000.

Mr. Isman, before taking possession, has been offered \$250,000 bonus for his lease. The property will be at the entrance of the Pennsylvania tunnel when that is completed.

Smith, Gray & Co. have removal notices upon the ground floor occupied by the furnishing store. Maurice Daly's Billiard Academy, above, is also notifying the public of its vacation. The entire building passes over to Isman. The Broadway front will be turned into several stores.

Following the expiration of the lease of the Manhattan Theatre, where Mr. Isman is interested in the moving picture exhibition, the "picture show" of which William E. Gane is the manager, will remove to the new Isman acquisition. The interior will be remodeled for a show patterned after the combination vaudeville and picture entertainment given at Lubin's Palace, Philadelphia. There will be a narrow lobby into the theatre from the Broadway front. Gane's show rooms will occupy only the ground floor.

It is expected that the Broadway picture place will be in operation by Aug. 1 at the latest. Repairs will commence immediately upon Isman taking possession, unless the bonus is accepted. It is said that within the limit of the three years allowed for the optional purchase by the new lessee the property will be worth over \$2,000,000.

### SHUBERT REPORT IN CHICAGO.

Chicago, April 15.

It is reported that the Shuberts, who have the Garrick, are negotiating for the lease of the International and the Whitney Opera House.

It is said the International will pass into their possession shortly after the run of "The Girl from Rector's," which opened last Saturday. The Whitney is a small house, playing musical pieces since it opened.

**MAUDIE IS SHY SIX WEEKS.**

Maudie Odell, the poser from London-town, says William Morris is six weeks shy in the go-as-close-to-the-limit-as-possible jack-pot played since Miss Odell struck New York in a child's size union suit only. One day, so it is said, Maudie was a little bit late at the Lincoln Square Theatre. In the haste of undressing, she forgot even her union suit; everything but a cloak a maid carried, and the Lincoln Square had four weeks of good business to the credit of the deficiencies which followed.

The first contract Miss Odell came over on was for twelve weeks, with an option. For herself and company, the Morris Circuit allowed \$300 weekly. Maudie drew enough for a \$3,000 headliner, and was looked upon as a rare bargain.

But the bared beef market sagged as Maudie covered up gradually. When she played her last week at Chicago, the Morris management ignored the option, saying something about a new contract for Maudie alone, the house to furnish the support, with Miss Odell plucking three hundred dollars every week for herself.

The second agreement was made on a basis of two weeks, with an option of eight more. "The \$10,000 Beauty" (as the billboards proudly proclaimed Miss Odell) returned to the Lincoln Square with a troupe of posers in a sketch claimed to have been written by Charles E. Blaney, although the program blamed it on the chief of the stage crew. (Mr. Blaney is rumored to have denied the authorship—after the first week.)

Maudie, her troupe and sketch remained four weeks at the Square. At the expiration of the second period of seven days nothing was said by either of the parties as to the exercise of the option in the contract. The expiring fourth week found Miss Odell without a date.

Now she says the retention of her for the third and fourth weeks of the "No. 2" agreement practically amounted to an admission on Mr. Morris' part that the option was taken up. Miss Odell, through Attorney Biere, has requested the courts to instruct the Morris Circuit to hand over \$1,800 for the six weeks not played.

**RECRUITS FROM "FOLLIES."**

Baltimore, April 15.

The close of the season for "The Follies of 1908" may send vaudeville some recruits. Jack Norworth and Norah Bayes, while without plans at present, may return to the twice-daily. Arthur Deagon is another who may drop in. Grace Leigh has aspirations for the dramatic, and hopes to slip over to that side next season.

Dazie will go to Europe, probably leaving at once after the close of the show's tour. The dancer was ill with tonsillitis the early part of the week, missing the Monday performance.

**"CONTINUOUS" STOPS.**

Philadelphia, April 15.

This week marked the passing of the continuous show policy which has been a trade mark at Keith's Theatre for the past twenty-one years in this city. Hereafter two shows a day will be the policy.

A feature of the change was the addition of four musicians to the orchestra. Charles Schrader will direct only hereafter instead of playing.

**WILMINGTON OPPOSITION STARTS.**

Wilmington, April 15.

Vaudeville opposition has again appeared in Wilmington this season. Monday Feiber, Shea & Contant opened the Grand Opera House at 5-10-20 admission, with the following show: Band Rome, J. C. Mack Co., Clipper Comedy Four, Saran and Warren and the Reading Sisters.

The Garrick, W. L. Dockstader's theatre, which books through the United Booking Offices of New York, and has been the permanent vaudeville home for some years, has this week "Birdland," Tom Jack Trio, Nellie Beaumont, Murphy Whitman Co., De Onzo and La Due and Al White's "Dancing Boys." Admission prices at the Garrick run to 50 cents.

It was reported in New York this week that W. L. Dockstader, manager of the Garrick, Wilmington, had protested to the United officials against Feiber, Shea & Contant playing vaudeville against Mr. Dockstader's Garrick.

The firm which books and controls five or six houses engages acts independently. The only connection at present with the big agency is H. H. Feiber, one of the United's foreign representatives.

It is not known whether the United has declared the Grand Opera House "opposition." This would place acts playing there upon the "blacklist."

Feiber, Shea & Contant have booked the acts at Hyde & Behman's Bijou, Brooklyn, which plays against the Columbia, a United house, in the same section of Brooklyn. The Bijou acts have not been placed upon the "barring sheet."

Mr. Dockstader holds a United "franchise" for Wilmington.

**"40 WEEKS" VERBAL CONTRACT.**

At the United Booking Offices this week, it was stated that no papers in the proposed action of Louis F. Werba against Keith & Proctor for \$45,000 damages for alleged breach of contract had been served. It was also denied that Mr. Werba had held a contract beyond the two weeks his "Spiritland" production played at the Fifth Avenue Theatre.

On Wednesday Mr. Werba confirmed the statement regarding the length of time specified in the K-P. agreement, stating the remaining 40 weeks were a matter of verbal agreement. Mr. Werba said the complaint in the action would be served upon the Keith & Proctor corporation Thursday.

**ILLUSTRATED "MARATHON" SINGERS.**

Seattle, April 15.

In this section illustrated song singers become a permanent feature of the popular-priced houses, but attention has been called this week to the remarkable records of the songsters in two local houses by their simultaneous absence from their wonted places.

Edward Roesch, who has warbled at Sullivan-Considine's Star for 110 consecutive weeks, quits to go into a commercial business here. Arthur Elwell, who has officiated at Pantages' for 174 weeks (without skipping a week), was forced to take a short time off because of a severe cold.

E. F. Albee will be at the United's helm throughout the summer.

**ELABORATE PARK PLANS.**

St. Louis, April 15.

Perhaps the most elaborate plans ever announced for a summer garden season have been given out to-day for West End Heights, after the return of Jacob Oppenheimer from Europe.

The plays have for the most part only been seen here once and then at \$1.50. The repertoire includes: "The Rich Mr. Hogenheimer," "The Girl from Kays," "The Rollicking Girl," "The Girl Behind the Counter," "Rogers Brothers in Washington," "Rogers Brothers at Harvard," "Fascinating Flora," "The Social Whirl," "The White Hen," "The Orchid," "About Town," and two never in St. Louis, "Girls of Holland," and "My Lady's Maid."

The company will number 50 and include Bice and Oady, Carrie Reynolds, Mark Hart, Isabelle Winloche, "Eight Dancing Dolls," and eight show girls from "Little Nemo." Only eight St. Louis girls will be engaged.

Charles Jones will have charge of the stage and O. L. Mayhood will be musical director.

**THREE-A-DAY.**

On Monday children were born in the families of three of the employees of Jerome H. Remick & Co. The fathers are Chester Spencer, employed in the Providence, R. I., store; William Phillips and George Freeman, both of the New York headquarters of the firm.

**TWENTY WEEKS MISSING.**

Grais' Baboons sailed for Europe Tuesday. Grais wanted twenty weeks over here next season, but could not secure the time.

When the act played at the Greenpoint recently, Herr Grais left the bill after the Monday matinee through some misunderstanding on the stage. The trainer was directed to keep his animals out of sight until needed for their exhibition.

Afterwards the foreigner sued the management for one day's salary. This may have had some bearing upon the elusive twenty weeks.

**PICTURES AT BIJOU NEXT SEASON?**

It is reported the Sires, who control the Bijou, where "The Gentleman From Mississippi" has been running for the better part of this season, have about decided upon a picture policy in the house for next season.

Last summer the Bijou played pictures, without requiring over one person in the box office at any time.

**PRIMROSE WANTS \$1,600.**

One thousand six hundred dollars is the little bill George Primrose has forwarded to S. Z. Poli in the form of a suit to collect. Primrose was engaged by Poli for a couple of weeks early in the season. Mr. Poli canceled, with no plausible reason given. Poli has played \$800 acts on his circuit, but neither he nor P. Alonzo have worn out any shoes looking for them.

Mr. Primrose, since "flopping" to the Morris Circuit, has deemed the Poli cancellation poor business tactics. Having retained his contracts to remember Mr. Poli by, the minstrel handed the agreements to a lawyer. You know lawyers!

**VOSS BILL PASSES ASSEMBLY.**

Albany, N. Y., April 15.

The Voss bill, an amendment to the Agency Law of New York State, passed the Assembly on Wednesday. It is now in the Senate, and a hearing before either the Senate Committee on Cities or the Judiciary will be held April 21.

The bill must be read three times on the Senate floor after the Committee reports it out. The Legislature is due to adjourn very soon. The first date set was April 24, but that has been extended.

There seems to have been some influence brought to bear to defeat the measure in the upper house. It is not traceable, but the pressure may come from the vaudeville agencies in New York which Mr. Voss' bill affects the most.

The important amendments the measure contains relating to theatrical agencies or persons are: that a licensed agent shall be responsible for any act or omission or any agent or employee in his agency; that a Mayor or Commissioner of Licenses in the cities of the first class shall refuse to grant a license if evidence adduced shall prove the applicant is not a fit and proper person; that upon the revocation of a license the city issuing it shall proceed against the bond, and when collected the amount shall be held for the benefit of the complainants against the agent, the surplus reverting to the city; that all licensed agents must investigate the financial responsibility and reputation of all persons seeking to engage actors or actresses, and furnish all applicants on request a detailed statement in writing of information in their possession; that a maximum fee of five per cent. only may be collected upon a professional engagement, based upon the actual amount received for such engagement; that no agent may divide his commission of five per cent., nor agents agree to "split"; that all contracts for theatrical engagements secured by a licensed agent shall be equitable in their conditions and contain no clause in restraint of trade; that the form of contract in use by a licensed agent shall be subject to the approval of the Mayor or the Commissioner of Licenses; that any violation shall be punishable by a fine of from \$50 to \$250 or imprisonment of not more than one year, or both.

**VICTOR MOORE IN DOUBT.**

There is no certainty that Victor Moore will open in vaudeville. The Morris office says if Mr. Moore plays it will be on the Morris Circuit.

The comedian is under contract to Cohan & Harris for two years, with a restrictive clause forbidding him to appear without the firm's permission. That had not been obtained up to Thursday.

**\$50 A CORNER HANDBALL.**

A handball match for a purse of \$100 was played on Wednesday morning between Arthur Hammerstein and Archie Selwyn, the newlywed, at a Y. M. C. A. "gym." Each of the handballers contributed one-half of the purse as a wager.

Some say Mr. Hammerstein won; others that the newlywed copped the coin. The latter matter is in even much greater doubt. The stakeholder is unknown and the only positive fact resulting from the contest is that Sam. H. Harris challenged the winner.



# VAUDEVILLE SHIFTS FROM THE LINCOLN TO GERMAN

**William Morris Withdraws Bookings from the Lincoln Square. Acts Booked There for Next Week Open at German Theatre Monday Night.**

William Morris notified Charles E. Blaney through his general manager, M. H. Ballinger, on Wednesday that vaudeville acts would no longer be furnished by his office to Blaney's Lincoln Square Theatre.

In consequence, the Morris vaudeville leaves Blaney's to-morrow (Sunday). The program billed for Blaney's by Morris for next week will open instead at the German Theatre Monday night, April 19. The German Theatre was acquired by Mr. Morris on Wednesday morning. It will be renamed "The Plaza Music Hall." The seating capacity of the new Morris house is now 1,340. With alterations to be made during the summer, that figure will be raised to 1,700 by the fall.

The Plaza Music Hall faces on Madison avenue, between 58th and 59th Streets. It is within hailing distance of Keith & Proctor's 58th Street Theatre, which has been a picture show house for some time. The latest move of Morris may cause the firm to revive its former vaudeville policy at the theatre for next season.

William Morris, Inc., will operate the Plaza. The Lincoln Square was jointly conducted on a financial basis by Blaney and Morris, with Blaney in charge of the managerial end. There has been constant friction, the Morris office having been dissatisfied with the Blaney management of the theatre, often protesting. It was rumored about a month ago that Mr. Morris had wired Mr. Blaney he would withdraw his vaudeville that day unless a certain change was made immediately, which was done.

The Lincoln Square has attracted no profitable patronage excepting when the bills headed by Harry Lauder, James J. Jeffries and Maude Odell (for four weeks) brought large returns.

The Lincoln Square was the first announced New York theatre for the Morris Circuit. William Morris and Charles E. Blaney settled the deal while in bathing at Atlantic City last summer. Mr. Blaney is now in Florida.

The features of the opening bill at the Plaza will be Eltinge, Karno's Comedy Co., Saharet, Harry Fisher and Rose Botti, Jas. F. MacDonald, Rice and Cady, Brothers De Wynn, Royal Musical Five and a few other acts to bring the program to the requisite number for the established Morris music hall policy.

The Shuberts were on the verge of closing a five years' booking contract for the German Theatre, but it fell through.

## MORRIS' "WESTERN TIME."

Chicago, April 15.

The Morris Circuit is accumulating a formidable array of western houses. Acts are now coming to Chicago to play "The Morris Western Time."

Eight to ten or more weeks in two-shows-daily houses are given. Included are Winnipeg, where some acts will remain two weeks, Minneapolis, Cincinnati,

Louisville, Grand Forks, N. D.; "White City," New Orleans and Memphis, besides Chicago.

Routeings will be arranged to avoid long jumps. Emma Carus will be the first to play over the entire western circuit, opening at the Dominion, Winnipeg, May 3, and remaining there the second week.

In Louisville, Cincinnati, Memphis and New Orleans, the bookings are in summer park vaudeville theatres.

The higher grade acts will go on the circuit after appearing at the American Music Hall, this city. J. C. Matthews, in charge of Morris' local branch, will supply the numbers necessary to complete the bills. Murray Feil, who came on here from the New York headquarters this week, may remain indefinitely, assisting Mr. Matthews in the routeings.

## 3 LIVINGSTONS CAN'T RECOVER.

Judge Platzek in the Supreme Court on Tuesday refused to permit the action brought against Klaw & Erlanger by the Three Livingstons under a K. & E. "Advanced Vaudeville" contract (assumed by the United Booking Offices) to go before a jury, and dismissed the complaint. The trial was held before him.

The Livingstons, through their attorney, M. Strassman, sued for \$2,475, the remainder due on the contract held by them. Under the same agreement some months ago, the Livingstons sued for and recovered \$484, then due as per the agreement. Maurice Goodman, who appeared for the defendants, raised the contention a second suit for damages could not be prosecuted on the instrument, and he was upheld by the court.

## CRITERION SOLD FOR \$76,500.

Chicago, April 15.

For an investment E. H. Macery, president of the National Printing Co., has purchased the Criterion Theatre. The consideration was \$76,500.

The transfer does not interfere with the Kohl & Castle lease upon the house. It will open with vaudeville as formerly announced on August 15.

## SUICIDE ON MOTHER'S GRAVE.

Baltimore, April 15.

Charles Ridgley Demmitt, better known in theatrical circles as Ridge Waller, treasurer of the Lafayette Theatre, at Buffalo, N. Y., the Western Burlesque Wheel house in that city, and editor of "The Chorus Girl," a theatrical publication, committed suicide on his mother's grave in Greenmount Cemetery, in this city, Tuesday afternoon. He shot himself in the mouth with a 32-caliber revolver, the bullet lodging in his neck.

No reason can be given for the man's action, except that he has been in ill health for some time. That his mother lay buried there, her grave marked by no tombstone, evidently preyed upon his mind.

That the deed was not premeditated is proven by a special delivery letter sent to a friend in this city making an appointment to meet him that evening.

Demmitt, or Waller, entered the cemetery at about 11:30 o'clock, and asked of the superintendent where his mother's grave was located. On being shown the plot, he remained gazing at it for several hours, when he returned to the office of the cemetery and, depositing an amount of money, asked that ivy be planted on his mother's grave. He was particular that a receipt be given him for the amount deposited. He then returned to the grave, placed the revolver in his mouth and fired the fatal shot. He died several hours later at St. Joseph's Hospital.

He was a member of the Elks, and a card found in his pocket proved him to be also a member of the International Alliance of Billposters and Billing Association.

His body was taken in charge of by the Baltimore Elks and will be buried to-day at the exact spot where he took his life. His last request will be granted, and ivy will be planted over his and his mother's last resting place.

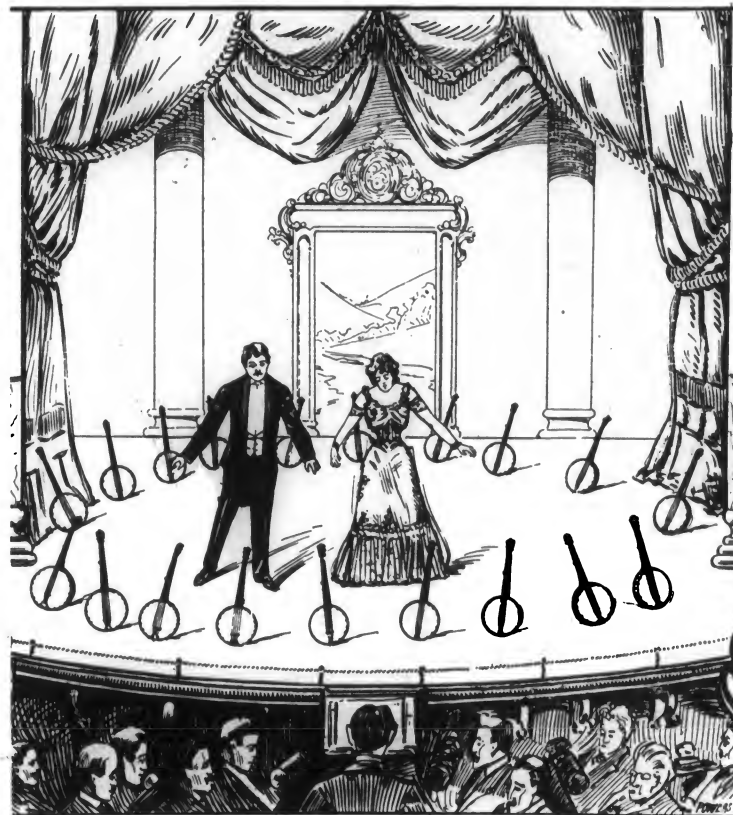
Demmitt was 47 years of age. He entered the theatrical business in 1885, when he was made treasurer of Kernan's Lyceum Theatre in Washington. After remaining there for some time he went on the road as manager of "Isham's Octorooms." In 1902 he was made treasurer of the Lafayette Theatre, in Buffalo, and was retained in that capacity when the theatre was taken in charge by the Empire Circuit.

## JUGGLING JORDANS GO OVER.

On April 19 The Juggling Jordans, playing at Percy G. Williams' Orpheum this week, and billed for Mr. Williams' Colonial next week, will open for William Morris at the American, New York, under a contract calling for five weeks.

The Jordans are said to have demanded consecutive time from the United, which when not received decided them in the acceptance of the Morris agreement. They have been playing from week to week for the United managers.

Bob (Robert) Dailey, Rosie Green and Gertrude Vanderbilt will open in the sketch "A Vaudeville Agent" at The Hudson, Union Hill, April 26. Reich & Plunkett are the agents. Mr. Dailey has been playing in "The American Idea."



FRANCO PIPER

Playing perfectly while spinning fifteen banjos. One of the new tricks Mr. Piper will present next season, and he allows managers to stipulate this on the contracts.

Mr. Piper accomplished this feat three years ago. Owing to his continued success, however, he did not deem it necessary to produce the trick publicly.

He also has two other sensational tricks with banjos, but unfortunately neither may be patented or protected, and he refuses to perform either until a guarantee is given him from the principal managers that they will not engage or permit an imitation in their houses.

The two tricks Mr. Piper refers to could be copied in as many minutes as it required years for the great banjolist to study them out.

Mr. Piper has found it impossible to protect his origination of unique tricks with banjos, such as juggling while playing. A little over six years ago at Keith's Union Square, New York, two young men on the program were playing banjos "straight" thrice daily. They looked over Mr. Piper's banjos, and in a few minutes discovered what it had taken the originator two years to find out. Of course, they practiced diligently afterwards, and they can call it "dying banjos" or whatever they like; everyone knows to whom it belongs.

This is only one small slice of the cake though, but in future Mr. Piper will attempt to checkmate this sort of thing by submitting photos to managers of tricks which can not be patented, receiving their assurance of protection.

Mr. H. H. Feiler will not represent Franco Piper in the new act Mr. Piper has for next season. The banjolist has been so immensely successful and an enormous hit everywhere appearing, and the managers have so much confidence in him, he believes there will be no difficulty in booking himself for double his present salary next season, also saving five per cent.

**SMALL TIME "BLANKETS."**

The growth of the combination vaudeville and picture business may be gathered from the issuance of "blanket" contracts by Joe Wood, the agent, for many of the smaller priced vaudeville theatres.

Wood is giving next season's contracts under his own signature for forty weeks, opening the first Monday in September.

This week eight theatres converted for a summer season strolled into Wood's office. They are located at Corning, Hornellsville, Jamestown, N. Y., Bradford, Sharon, New Castle, Cornellville and Uniontown, Pa. This octet opens April 19 with the Wood bookings.

On April 26 eight more in other cities will be added to Mr. Wood's present very large list.

When asked this week why he found it necessary to secure acts through "blanket" contracts, Mr. Wood replied he does not deem it imperative, but wants to know in advance that the foundation of the shows he is to book next season has been laid. He mentioned there would be no overstocking of acts, and that conservatism was governing all his engagements.

**FIELDS AND WOLLEY SEPARATING.**

Milwaukee, April 15.

After a long partnership term, Joe Fields and Mark Wolley, with Robie's "Knickerbockers," will separate after the close of the season on May 8. Mr. Fields will continue to play, having his daughter, Minnie Fields, for a partner.

Mr. Wolley and Mark Adams will join hands for a German dialect turn.

**JUDGE READING PLAYS.**

Buffalo, April 15.

The United States Circuit Court judge who heard the arguments last Saturday in the application for a permanent injunction against Flo Irwin continuing the use of "Mrs. Mix Mixes," made by her sister, May, on the complaint that Flo's piece is a copy of "Mrs. Peckham's Carrouse" (which May is now struggling with in vaudeville at \$2,500 weekly), ordered the manuscripts of both sketches submitted to him. That has been done. The Court will read the acts for comparison. Decision was reserved meanwhile.

**BIJOU CIRCUIT MOVES FIRST.**

The first of the vaudeville firms to leave the St. James Building was Feiber, Shea & Constant, who control the Bijou Circuit. They have occupied a suite of five rooms on the fifth floor of the Long Acre Building since Wednesday morning.

Late this week many other removals from the St. James to the same building took place. The Orpheum Circuit headquarters may remain in the downtown location until the last week in April.

**W. V. A. HAS COLUMBUS.**

Chicago, April 15.

The Columbus, Wabash Avenue and 18th Street opened with vaudeville Monday. The house advertised a stock piece for this week and did not decide to dismiss the stock company until late in the week.

The bill includes D'Urbanos Band, Redford and Winchester, Clipper Comedy Quartet, McFarland and Murray, Herbert Brooks and Co., Burnett and Major, Mary Ann Brown, pictures and illustrated songs. Prices are 10, 20, 30.

The booking is through Ed C. Hayman, of the Western Vaudeville Association.

**CAMERON AND FLANAGAN SPLIT.**

Chicago, April 15.

With the withdrawal of Cameron and Flanagan in "On and Off" from the bill of the American in New York last week, the team decided to separate. The act had several more weeks of the Morris time, but Tudor Cameron found he needed rest. Both mutually agreed to separate. Cameron passed through Chicago en route to the coast, where he will spend the summer, mostly traveling with his wife, Bonnie Gaylord, who is playing the Sullivan-Considine Circuit.

Cameron says the separation was mutual, and he and Flanagan are the best of friends. This, he says, should be emphasized to contradict any rumor that may arise following the announcement.

Cameron says next season he and his wife will have a new version of "On and Off," playing in white face. The sketch is the joint property of Cameron and Flanagan, each having created his own part.

Ed Flanagan will continue in the act with another partner, who will furnish

**CHICAGO EXPECTED TOO MUCH.**

Chicago, April 15.

"The Girl From Rector's" opened to one of the biggest audiences of the season at the International, with the following cast: Elita Proctor Otis, Dallas Wolford, Violet Dale, Van Rensselaer Wheeler, Nena Blake, Will S. Rising, Nella Webb, Constantine Sisters and Herbert Carr.

The show is heavily advertised. Some of its paper has been prohibited. A local paper said the audience was evidently disappointed because of the little suggestiveness, not sufficient to attract a curious crowd, and the piece itself is not clever enough to be entertaining, failing to satisfy the expectations. The company was highly commended.

As seats are selling four weeks in advance, the management evidently hopes to extend the engagement far into the summer.

**CERTAIN SURE "PLUGGING."**

Baltimore, April 15.

"Plugging" songs in vaudeville has gradually graduated through its early ele-

**JOE HART'S ENGLISH VENTURE.**

Studying the ways of London through the fogs of the past winter, Joe Hart, who, with his wife, Carrie De Mar, returned to New York late last week, discovered that the hotel porters and theatre bus men signaled a taxi, hansom or four-wheeler by blowing a whistle once, twice or thrice, indicating by the number of blasts the style of conveyance desired.

Mr. Hart called in the English men of science and proved to them that the combined breath wasted on whistles for cabs could blow the English fogs over to France.

When this was satisfactorily explained, Mr. Hart proceeded to illustrate his breath-saving device. Electric signs, with a single double and triple "O" could substitute for the whistles, said Mr. Hart. The English theatrical managers and hotel men grabbed the idea hot off the griddle. The Carleton, one of London's fashionable abiding places for transients, will be the first to install the electric caller. Mr. Hart expects to plunge extensively into electrical sign-lighting upon his return to England next fall.

Miss De Mar will return with her husband. Immediately after her big success at the Coliseum, London, the American singing comedienne was informed by Oswald Stoll contracts awaited her signature for a return engagement. Miss De Mar may not reappear in New York until after the English dates have been filled.

"The Futurity Winner," one of Mr. Hart's exported acts, is at Prague, Austria, this month. "The Rain Dears," another, is at the Alhambra, Brussels, one of Barrasford's two continental vaudeville theatres. The act goes into Barrasford's other, Alhambra, at Paris, for May.

The new numbers will be produced for next season by Mr. Hart, and duplicated, one for each side of the water. "A Night in a Turkish Bath" and "At the Seaside" will be the comedy pieces. Both will carry large casts.

For the next Drury Lane (London) pantomime, Mr. Hart has agreed with Arthur Collins, the manager of the old London theatre, to stage some effects, and will do the same for Marinelli's Olympia in Paris.

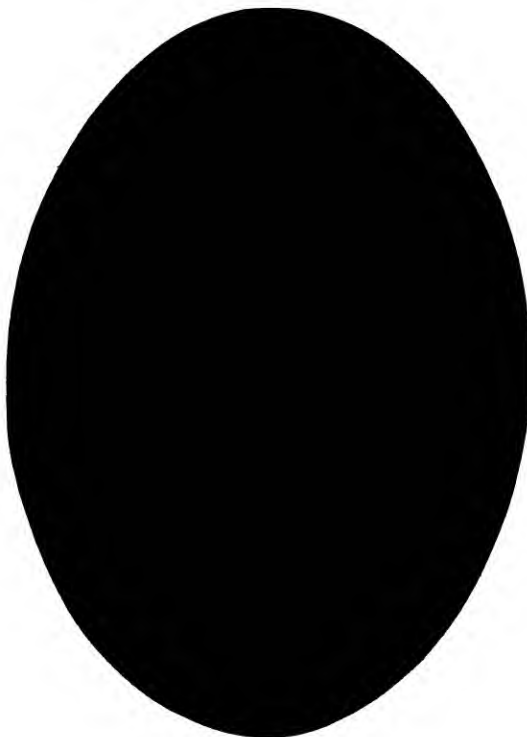
Miss De Mar returned with several trunks full of the latest things Paris shows in women's dress, but the Harts are in accord that when a fog fits over London, there is no place like home.

**COMSTOCK SHOCKED AT FIFTH AVENUE.**

After the painting had been occupying a prominent position in the lobby of the Fifth Avenue Theatre for a month or so, Anthony Comstock on Monday swooped down on the house management and demanded that Charles A. Winter's picture "An Egyptian Fantasy," used to advertise Odette Valery's "Salome" dance, be instantly removed.

The fussy president of the society for the prevention of something or other discovered suddenly that the picture, which has been shown at numberless salons both in Europe and on this side, was an offense to public morals.

That boy Comstock is a wise 'un on public morals. Some day he'll drop into the Metropolitan Museum of Art and make them veil the nudity of the Apollo Belvedere. The Keith-Proctor people were at first inclined to put up a fight for the lobby display, but finally gave in to the Busy Purifier.



**EDDIE LEONARD.**

The most popular minstrel man of the day. Starring next season with his own minstrels. Mr. Leonard is now playing the P. G. WILLIAMS' HOUSES. COLONIAL, NEW YORK, this week (April 12).

new material opposite to him, the dialog and business used by Cameron being restricted to his own use.

**"ALASKAN" FIRST RATE SHOW.**

Chicago, April 15.

"The Alaskan" opened its spring and summer season at the Great Northern in new attire. The book has been revised and new costumes provided. The reviewers say it is a first-rate show and predict a prosperous career.

In the company are Forrest Hoff, Edwin Martindel, Richard F. Carroll, Gus C. Weinberg, Al Rauh, Clyde Hunnewell, Frank La Perre, Lora Lieb, Aline Boling and Pearl Elaine Roberts.

All the Poli houses in New England excepting at New Haven and Hartford will start a summer stock season May 3.

mentary stages until reaching the fine piece of work in "The Van Dyck" at the Maryland this week, a sketch from the factory of the Orpheum Circuit's Producing Circuit.

During the action of the piece a principal inquires the name of a piano on the stage. He is told it is an American-made instrument, and the name of the manufacturing firm is given.

For good measure, the audience is informed that maker is our best little piano turn-out.

It is not known whether James L. Kernan occupied his usual stage box seat on Monday afternoon. Nothing happened, anyway. Baltimore is trying to figure out what the act receives for the "plug." It couldn't be a piano every week. Still the "notice" might be worth a second-handed instrument every other week.

# VARIETY

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Vol. XIV. APRIL 17. No. 6.

B. A. Myers has booked Collins and Hart on the Morris time, commencing the first week in May.

Cook and Madison will come back into vaudeville. "Mr. Hamlet of Broadway," the Shubert show the act is with, is closing the season.

Johnny Stanley, with a company of five people in a sketch by Searle Allen, opens Monday at White Plains. Reich & Plunkett have the booking.

Billy Clifford and Maude Lambert are due for an appearance in vaudeville hereabouts during May. Benthams is arranging it for them.

The Cohan & Harris Minstrels will open their '09-'10 season at Atlantic City August 9, coming into New York for three weeks before taking to the road.

Alan Dale's latest book, "The Great Wet Way," is on the stands. In a week or so the dramatic critic will commence his annual tour abroad.

Henry Troy, formerly of the Williams & Walker show, will play vaudeville next

month with his "barber shop quartet." Bill Lykens is seeing about it.

"The Candy Shop," Charles B. Dillingham's musical comedy, with Rock and Fulton, had its premiere at the Apollo, Atlantic City, Thursday night.

An "Uncle Tom's Cabin" "No. 2" Company will be organized by Billie Burke for the presentation of the miniature "Tom" comedy-drama in Europe.

The 3 Yocarrays have been placed at the Star and Garter, the Hyde & Behman burlesque house in Chicago, as a special attraction by the William Morris office.

Geo. Byrne is booking some of the acts at the Flushing Opera House, Flushing, L. I. Mr. Bryne, who is an agent in New York, is also interested in the theatre.

Mooney and Holbein are in New York for a short visit. They have been abroad for several years, with a short intermission, and are big favorites now across the pond.

T. N. Abbott is the manager of the Burtis Opera House, Auburn, N. Y., which opened April 12 under the direction of J. B. Morris and Jos. Shea, with vaudeville.

Harry Seebach, bag puncher, and Harriet Doebler, a member of "The Night Owls," were married during the performance at the Gayety, St. Louis, Wednesday night.

Joseph Jefferson and a company of six will appear in vaudeville commencing May 3, using for the occasion a tabloid version of "Rip Van Winkle." M. S. Benthams is the skipper.

The Salvaggis, dancers, join "The Girl From Rector's" at Weber's, New York, on Monday. The Constantine Sisters are in Chicago with the "No. 2" show of the same name.

Irene Franklin became indisposed at the Alhambra on Wednesday, leaving the bill. Valeska Suratt and William Gould filled out the week in Franklin and Green's headline position.

The act of Barry and Fay has been declared off. Elsie Fay will likely continue alone. Lydia Barry is considering a couple of offers. She may return to vaudeville with Geo. Felix.

Mrs. Jack Haverly will be cared for in a sanitarium, her failing health demanding medical attention. The Cohan & Harris firm has been largely instrumental in making the necessary arrangements.

James J. Morton returned from abroad this week. Contracts for six weeks are waiting Mr. Morton's say-so for a return engagement at the Palace, London. Jim hasn't said so yet, and is deliberating.

The Misses Tempest and Sunshine will finish their present bookings as "single" acts late in May. On May 31 the girls recommence a vaudeville appearance as a team, with Jack Levy placing their time.

Willa Holt Wakefield was obliged to leave the American bill last Sunday through illness. Miss Wakefield has been suffering for some time. She will probably rest for the remainder of the season.

On Thursday James J. Jeffries celebrated his thirty-fourth birthday. He was presented on the stage of the American Theatre with a floral boxing glove, the tribute of Willie Morris, Jr., and Ruth, Willie's sister.

"Kate Elinore" will be the billing for the act Miss Elinore will appear in next season. Her husband, Sam Williams, may assist her, but the billboards won't mention it. Geo. Homans may act as agent for the act.

The Pacific Lodge, F. & A. M., will hold a beefsteak dinner April 30 at Castle Cave, New York. Phil Mindil is chairman of the Committee of Arrangements. If you don't think Phil knows a good steak, take a look at him.

William L. Lykens has been commissioned to seek vaudeville engagements for Flavia Arcaro, beginning April 26. The erstwhile pianologist is with "The Newly Weds," which closes at the Majestic, New York, to-night (Saturday).

The reference in the action of New York City against the American Theatre has closed. Briefs will be submitted by the attorneys. A decision whether the license of the American, expiring May 1, shall be revoked is expected shortly.

Jack Lorimer is playing the Lyric, Newark, this week. The remaining five weeks of his twelve weeks' contract will be successively taken up by engagements in Brooklyn, Lincoln Square, Boston and American, New York.

Annette Kellerman has been practicing fencing daily at the American. There was a report about during the week that the United might attract the diver over to their side again. The Morris office is laying out time for her during the summer.

Harry Brown, the original "Prince Lorenzo" of "The Mascot," will produce a new piece, "The Village Doctor," at the Fulton, Brooklyn, next week. On the other side of the bridge Mr. Brown has been billed as "The Man Who Made 'The Mascot' Famous."

The George Thatcher Minstrels, a troupe of seventeen in blackface, will play summer time with Mr. Thatcher at their head. An elastic entertainment running from less than one hour to two or more can be given. Jack Levy has the exclusive booking direction of the act.

John G. Hall, stage manager of the Orpheum, Brooklyn, has gone into the producing business. His first effort will be a "kid" act with ten members under the name of "The Miniature Minstrel Mimics." The company will operate under the name of the Hall, Stack and Co.

At Albany this week the Senate passed the measure prohibiting the publication of horse racing odds. The bill will

be signed by the Governor. The daily racing sheet using theatricals for a side line is installing a baseball plant to fill the holes which will be left through the banded "dope."

An unconfirmed report from St. Louis has it that William Morris is after the corner of Broadway and Locust St. in that city, soon to be vacated by a bank as a site for his theatre, of which much has been written. The site is not close to any theatre except the Columbia, two blocks distant.

A stranger dropped into George, Homans' office in the St. James Building this week while the agent was absent. His ostensible mission was to sell gold fish. Mr. Homans' assistant was in charge. He had no particular wish for gold fish and said so gruffly. The peddler departed quietly, taking with him Homans' fur overcoat which has been the pride of the vaudeville business this whole winter.

Pat Casey, Fred Brant and M. E. McNulty were observed walking into the Long Acre Building about two weeks ago together in a body. The three of them represent something like a ton or two of corned beef and cabbage well distributed. Now, on the fifth floor of the Long Acre, where Mr. Casey's suite of offices is located, there is an office directly opposite the elevator with an "obesity cure" sign on the door. McNulty remains serene, but Casey and Brant are boiling. Mr. Brant claims Jenie Jacobs "jobbed" them, but swears the fat reducing man will get no contract from him.

A Harry Lauder story is going the rounds now. There are plenty of American ones in connection with the Scotchman, but the latest comes from England. After finishing a pantomime engagement at a London hall (pantomimes run several weeks), Mr. Lauder upon departing presented each of the stage hands with a post card picture of himself in appreciation of their courteous attention to him during the engagement. Noticing the looks of dismay, Mr. Lauder with that bewitching Scotch accent of his, said: "Boys, I am coming back next Christmas, and I'll then put my autograph on the cards for you."

The resignation of the Shuberts from the Theatrical Managers' Association of New York has been accepted. The action by the Shuberts last week led to talk of an immediate break with Klaw & Erlanger in their written compact. This agreement provides, according to understanding, that the Shuberts can not obtain new houses without the consent of K. & E., or notification in advance to them. The Shuberts objected to the members of the local managers' organization placing their advertisements in a daily racing sheet, if they (Shuberts) were to be enjoined from using the New York Press, which has a general warfare on with the "Syndicate" managers and a few other houses. The Association appointed a committee to investigate. The resignation was then accepted. On Tuesday the Shuberts again placed their advertisements for theatres in both papers. It has been rumored of late the Shuberts intended starting a daily paper with A. Worm as the editor.



**UNJUST ARREST IN NEWARK.**

Newark, April 15.

Justice of the Peace Henry Bossett declared the arrest of Mr. and Mrs. Peterson, Mr. and Mrs. Joseph W. Degroff and Regino Graunga, all claiming to be members of the "Vanity Fair" show at Waldman's was an outrage, and honorably discharged the quintet, advising they bring suit for false imprisonment.

A window in a tailoring establishment next to the Holland House was broken by a cup thrown from the hotel. The theatrical party, who occupied three rooms at the Holland, were selected as being implicated in the window smashing, and their arrest after warrants had been sworn out followed.

**BURLESQUE SEASON CLOSING.**

The burlesque shows are beginning to close for the season. "The Blue Ribbon Girls" brought its tour to an end in Cincinnati Saturday night. "Vanity Fair" plays a week beyond the regular season, being at the Olympic, New York, week of May 17.

"The Crackerjacks" close the same week at the Gayety, Brooklyn, while "The Masqueraders" closes in the middle of the week at Albany, cutting out Holyoke, Mass., for the latter end of the week of May 2.

**KETCHEL REFUSED PERCENTAGE.**

The Miner Estate offered to play Stanley Ketchel, the heavyweight pugilist, at the Bowery Theatre this week on a \$500 guarantee and a percentage plan on all receipts over a certain amount.

Ketchel replied that he was satisfied he would draw capacity audiences at every performance, but would not play under any agreement except a straight salary. He was the added attraction at the Bijou, Philadelphia, last week, playing against "Philadelphia Jack" O'Brien. The Bijou is admitted by the opposition house to have done the business, attributed in part to the presence there of Chooceeta, the Oriental dancer.

**"BOYS IN BLUE" FOR BURLESQUE.**

"Our Boys in Blue," in vaudeville since its long trip through Europe, has been signed by the Miner Estate to be one of the attractions with Miner & Gerard's "Follies of 1910," a show on the Western Burlesque Wheel. There are seventeen men in the drilling organization. The show will carry the same number of chorus girls.

Tom Miner this week signed contracts with Harry Montague to deliver a two-act piece in eight scenes, for use with the "Sam T. Jack" show on the Western Wheel next season. Mr. Miner left town on Wednesday for a rest at Summit, N. J. In June he will remove to Bayswater, L. I.

**NEW "FADS AND FOLLIES."**

Lee Arthur is at work on a book for Charles B. Arnold's "Fads and Follies" for next season. It is an Eastern Burlesque Wheel organization.

There will be no olio in the production. Such specialties as may be in the cast will appear during the acts.

Jim Diamond, now principal comedian with "The Brigadiers," has aligned for a similar position with Mr. Arnold in the new show.

**COLUMBIA'S NEW HOUSE.**

Everything indicates that the Alhambra, Chicago, will be converted next season into a burlesque house, playing the shows of the Columbia Amusement Co. (Eastern Burlesque Wheel).

Max Weber, of the Weber Bros., who own the Alhambra and the Columbus Theatres in that city, was in New York last week. It is believed the deal was then consummated. The Alhambra takes the place of the Trocadero, Chicago, playing the shows of the Eastern Wheel.

The Columbus started this week with popular-priced vaudeville. Both houses have been playing the Stair & Havlin attractions, but lately Weber declared his intention of breaking away from the melodramatic managers. Immediately upon this announcement he was given several offers to dispose of the properties, either by actual sale or by some leasing arrangements, but he insisted that the properties would remain under his own management.

There is nothing authentic upon the Chicago-Eastern Wheel situation. Some of the Columbia people deny that burlesque of their production will appear at the Olympic, Chicago, next season. Others hint at a deal of some nature now in progress of development which will give the east and additional and important stand in the Windy Town.

**\$10,000 DOESN'T GO.**

Wilkes-Barre, Pa., April 15.

Billy Watson, here with "Watson's Burlesquers," vigorously denies that he settled any alimony claim when a divorce decree was granted his wife recently.

"In granting the decree," said Mr. Watson, "Judge Newburger denied Mrs. Watson any alimony or counsel fee. Any statement that I settled her claims against me for \$10,000 is utter nonsense. When I received a copy of the final decree in March, I paid over to my former wife's attorney \$1,500, which was understood to release me from any claim she might advance to a dower right in my properties."

**"SHEEDY'S BEST SHOW."**

Fall River, April 15.

The Savoy opened Monday under the two-daily policy reinstated by M. R. Sheedy. The first returns were very satisfactory.

The bill is a big one at the prices. The general opinion of it is contained in the remarks of Dave Cusick, who said "It is the best show Sheedy ever put together."

**REFINED BURLESQUE IN SEATTLE.**

Seattle, April 15.

The Family, on Pike Street, is being remodeled to open April 17 as the "Olympic," under the management of Goldberg & Hedges.

It will play refined burlesque and vaudeville, acts to be supplied by Sullivan & Considine. The seating capacity is 600.

**INCORPORATE BOOKING AGENCY.**

The Knickerbocker Amusement Co. has been incorporated. This is the booking agency formerly operated by Walter J. Plimmer. Lester D. Mayne is now the president and general manager; H. B. Franklin is secretary and treasurer. Offices are in the Knickerbocker Theatre Building.

**CHORUS GIRLS' BANK.**

Toronto, April 15.

The chorus girls and women principals of "The Behman Show" have organized in the company a banking business. Every pay night each member of the "banking syndicate" is required to "kick in" a scheduled proportion of her salary. This is taken in charge by Mollie Williams, the Presidentess and General Manageress of the concern, and sent by mail to a Pittsburgh banking institution. Each depositor carries a bank book in which the accounts are entered by Miss Williams, who organized the scheme. The show is at the Gayety this week. Officer Irwin of the morality department witnessed it at the Monday matinee. During the performance he came out to the manager's office breathing hot steam and sulphur vapor and ordered the bell-ringing incident in the "Red Mill" scene to be forthwith eliminated.

"But it will spoil the whole scene," protested Manager Jack Singer.

"Makes no difference, out it goes," retorted the public censor.

And so it was. The show played here last year with this same scene. Nobody then took any violent exception to it.

**OLYMPIC CLOSED SUNDAY.**

The Olympic Theatre, in East 14th Street, run under the management of Dave Kraus, was closed last Sunday evening for the first time since it became a burlesque theatre.

The captain of the police precinct in which it is located served notice upon Mr. Kraus Saturday night that strict orders had been issued to him to see that the Sunday regulations must be observed. He said a moving picture exhibition might be given, but vaudeville acts with the principals working in "make-up" would be instantly stopped. Mr. Kraus refused to give a picture show and closed his house in preference.

May 1, the time for the renewal of theatrical licenses, is approaching, and this is said to be the reason for the renewed strictness of the policy in enforcing Sunday laws.

**A "WIRELESS" SKETCH.**

Omaha, April 15.

At South Omaha Charles Wilford is preparing a vaudeville act which will carry, besides five people in the cast, a complete "wireless" outfit, with effects for the reproduction of an intense thunder and lightning storm. The properties of the number weigh 2,000 pounds.

**NEW ORLEANS ANOTHER COUNTRY.**

Henry Helme, the foreign tenor imported for the Morris Circuit, opens at "White City," New Orleans, to-day (Saturday). He will remain there for a week.

Helme, who is a foreigner unfamiliar with English, received instructions to leave the American on Wednesday night, proceeding to the southern summer resort. In great trepidation, the singer called on Hugo Morris Monday, saying in his imperfect English: "I will go to Russia, France, Germany or Spain, but not New Orleans."

An interpreter brought into the split-dialect conference informed Mr. Morris Helme was under the impression New Orleans was a far-off country he had never heard of.

**SOUTHERN TIME CLOSED.**

The southern time on the Eastern Burlesque Wheel (Birmingham and New Orleans) closes to-night (Saturday). For the next two weeks the Eastern shows will close in Cincinnati in order to eliminate these stands.

"The City Sports" close there April 24 and "The Parisian Widows" quit the tour the following Saturday night.

May 10 all the shows close except those which have arranged a few weeks supplementary to the regular season.

**ONE WILL BRING ANOTHER.**

Chicago, April 15.

It is now practically certain the Eastern Burlesque Wheel will have a theatre in Minneapolis next season. The building occupying the site upon which the house will be built has been demolished, and work of construction will soon begin.

It is reported that in the event of the Eastern people building, the Empire Circuit (Western Burlesque Wheel) will start a new theatre also within one block of the other. The Western is said to have bought an excellent location, and the foundation can be laid within two weeks.

The present Western house is the Dewey.

**GOTCH RETAINS CHAMPIONSHIP.**

Chicago, April 15.

Frank Gotch retained the title of champion wrestler of the world last night when he threw Mahmoud, the Turk, in two straight falls of eight and seven minutes each. Gotch was never in danger. He placed the Turk's shoulders to the mat by a half-Nelson and a crotch hold each time.

It was the biggest sporting event ever held in Chicago. The attendance, 15,000, exceeded that of the Gotch-Hackenschmidt struggle.

\$35,000 was the box office takings.

**NEW "ROMANY" PIECE.**

The Romany Operatic Company, with Alexander Bevan and a company of twenty starts upon its summer tour of twelve weeks at Shea's Buffalo, May 10.

A new production will be this season's offering of the classy singing organization. Three scenes will be set in Sicily, the country of the recent disastrous earthquake. The costuming will be characteristic, while the stage effects are announced by Geo. Homans, the agent and manager for the number, as something entirely away from the previous efforts of this vaudeville singing collection.

Following classics from standard grand operas, the Sicilian and Neapolitan folk songs will be sung.

The story and scenes will be given the title of "La Festa di Mezz Agosto," and the billing will contain that Italian phrase. When translated it reads "The Feast of August 15th" or "The Feast of the Middle of August."

**DAVIS' SUMMER STOCK.**

Pittsburg, April 15.

It has been announced by Harry Davis that he will organize a stock company for the summer. It is some years since Mr. Davis played stock at his Grand Opera House, now the vaudeville theatre here.

San Francisco, April 15.

Theatrical San Francisco is on the qui vive for the opening of the New Orpheum, San Francisco's magnificent \$1,000,000 vaudeville theatre, on April 19. The cost of the structure with the ground in round figures reaches the million dollar mark.

The Orpheum is situated on the site of the former theatre of the Orpheum Circuit destroyed at the time of the earthquake. It is the first theatre rebuilt in the section the earth's internal murmurings disrupted.

The New Orpheum is a colossal terminal or terminus to the great Orpheum Circuit for the Golden Gate City. It is the pride of the chain.

All the big theatrical men of the Coast territory will attend the inaugural. Martin Beck, the Orpheum's General Manager will be here. Morris Meyerfeld, Jr., President of the Orpheum Circuit, and San Francisco's leading citizen will preside.

The advance sale for the opening has been unprecedented here. A line formed thirty-six hours before the box office opened never broke ranks. The rack was cleaned out in four hours.

Advance copies of the handsome souvenir volume have arrived. It is the prettiest token of a memorable occasion ever gotten up for a theatrical opening.

The souvenir album was edited and arranged by Mark A. Luescher, chief of the Orpheum's Publicity Department, under the direction of Mr. Beck. They cost about seventy cents each. Fifteen thousand will be distributed during the opening week, when a monster bill will give the house a glowing send off.

During the festivities of the opening days, loving cups will be presented to Messrs. Meyerfeld and Beck. Every attache of the entire Orpheum Circuit houses has subscribed. There are some 600 odd. The committee in charge of the subscription for the cups, raised unknown to either of the recipients, was composed of C. E. Bray, chairman; J. J. Morrissey, San Francisco; A. C. Carson, Denver; Martin Lehman, Kansas City; C. E. Raymond, Minneapolis; Jules Bistes, New Orleans; H. W. Pierong, St. Paul; Clarence Drown, Los Angeles; George Ebey, Oakland; Wm. Byrne, Omaha; J. H. Garret,

## \$1,000,000 VAUDEVILLE THEATRE OPENS IN 'FRISCO MONDAY

The New Orpheum, the First Theatre in the "Downtown" Devastated "Quake" Section of San Francisco to Replace a Destroyed Edifice.

Salt Lake; Wm. Winch, Salt Lake; Max Fabish, Memphis; Carl Reiter, Seattle; Chester N. Sutton, Butte; Chas. Beehler, Chicago; David Beehler, Sioux City; Mark A. Luescher, New York.

The contributors in the several Orpheum cities are:

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Gerald Dillon

James Reed  
Arthur Regensburger  
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LOS ANGELES.

Clarence Drown  
H. C. Wilkerson  
Henry Wacker  
Louis Chamberlain  
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George Walley  
Henry G. Sonnenberg  
W. L. Horne  
A. R. Dentler  
Elwyn Wulsten  
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I. Nawn  
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J. Wiley  
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OAKLAND.

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Helen Smith  
Harry Saunders  
Thos. Kreider  
Al. Shaw  
E. Seban  
Geo. Clemmons  
Chas. Keyser  
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C. McCarthy  
M. Gest  
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Wm. I. Stratton  
Edward Grimes  
Setty G. Bailey  
J. B. Stevens  
J. B. Harrison  
Alex. Eulla  
Ed. Morse  
Ed. Latenser  
H. L. Wrigley  
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Sophia Mowery  
Martha Milla  
Alice Nelson  
Johanna Nelson  
Mrs. Lillyroot  
John Charles Harris

KANSAS CITY.

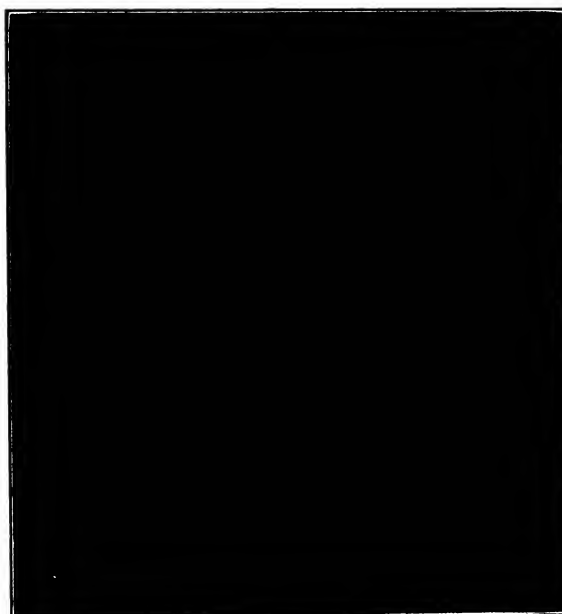
M. Lehman  
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M. A. Russo  
S. Rendina  
S. Lenge  
Horace Foster  
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R. W. Odenburg  
Frank Allan  
Charles Grossman  
Geo. C. Easton

SALT LAKE CITY.

J. H. Garrett  
Will B. Winch  
W. H. Howard  
Miles Martin  
Henry Wallace  
W. W. Halliday  
Briant S. Young  
George Lewis  
Steve Newman  
John Burton  
Frank Barker  
Heber B. Aldous  
Neal Pratt  
Frank Myera  
James Smith  
Willard E. Welbe  
Adelbert Beasley  
A. Rordame  
V. Jorgensen  
C. Mollerup  
W. Youngdale  
C. Jespersen  
R. C. Done  
W. E. Sims  
S. B. Bennett  
A. Slack  
A. Prens  
A. Masterman  
Lee Bidwell  
Robert Newson  
Will Wallace  
Jack Smith  
J. Cramer  
George Bidwell  
A. R. Harris  
G. W. Place  
W. De Wein  
Caroline Haxard  
Stella Lee  
May Cowan

DENVER.

A. C. Carson  
Frank E. White  
Hert Elder  
H. Latenser  
F. Austin Donk  
H. F. Blackwell  
Lucy Lee  
Robert Smith  
Robert Jardine  
Allen M. Butler  
Karl Oberhake  
Oswald H. Richter  
Paul Richter  
Ernest Wittstock  
Geo. Frans  
Fred. J. Housely  
A. W. Riches  
Vincent De Belore  
H. G. Banrick  
H. D. Wright  
F. G. Lemaster  
J. J. McLaughlin  
Wayne Abbott  
Fred. J. Crow  
John Pargreen  
W. H. Lee  
C. E. Beardale  
R. J. Davidson  
David Doster  
Earl Grimm  
Jack Wrigley  
L. C. Stevenson  
G. K. Norton  
M. C. Cardwell  
A. F. Frankenteln  
Lewis Hammon  
E. F. Hoffman  
M. Ganley



THE NEW ORPHEUM, SAN FRANCISCO.

Sol Siebenhauer  
S. Laz Lausburgh  
Ada Carlisle  
Harry Orndorff  
E. M. Rosner  
Max Busch  
Henry Siering

John Duley  
Charles Steffen  
John Brusher  
Francis Spiller  
M. Kadlets  
C. N. Ravlin  
F. M. Preece

Irwin Sanborn  
Roy Clark  
E. Flood  
C. Suttman  
May Scott  
C. J. Dryden  
Edna I. Herbst  
W. H. Cline  
Walter Drown

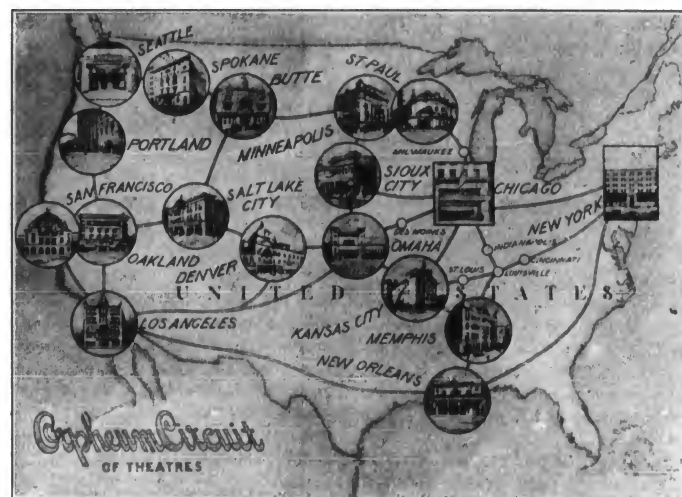
P. Brown  
G. Becker  
L. J. Smith  
D. O. Paulsen  
A. F. Frankenteln  
Lewis Hammon  
Paul Friedhofer  
Joe Walker  
W. Bianck

(Continued on page 28.)



FROM THE ORPHEUM SOUVENIR VOLUME.

Two pages of players who have appeared in Orpheum Theatres.



FROM THE ORPHEUM SOUVENIR VOLUME.

Reproduction of the cut in two center pages, giving map with dotted cities where Orpheums are located.

**BARRING "OUT-OF-DOOR" ACTS.**

Independent agents who make a specialty of booking fairs and other *ad fresco* entertainments, declare the United Booking Offices has instituted a policy of "barring" from outside services all acts which have been accounted as of value to this style of exhibition.

The manner in which the United people are operating seems to be, according to one independent agent, that when a feature act is booked by an agent for a fair which is not upon the United sheets, the big booking offices gives the act a proposition, offering long periods of employment before and after the fair season. Under this inducement acts are said to be deserting the independents by the wholesale and coming under the direction of the United park and fair department.

M. E. Robinson, who has this detail of the United Offices in charge, said this week that there was no truth in the reports of competitive bidding and barring of out-of-door features and that the subject had not occupied his attention.

**SOUTHWESTERN CIRCUIT ARRANGED**

El Paso, Tex., April 15.

Frank Rich, manager of several local theatres, returned recently from Arizona, where after conferences with a number of popular priced vaudeville managers, he arranged a plan whereby a circuit will be booked from this city.

Mr. Rich has three houses of his own here. Others which will be included in the booking string are located at Douglas, Bisbee, Tucson, Globe and Phoenix. Heretofore the managers have experienced great difficulty in securing the best class of popular priced attractions, owing to the expense of bringing them long distances. With the houses booking independently the railroad fares eat up the managers' profits. Under the new scheme railroad transportation charges will be "pooled" and divided up among the different theatre owners who play the acts.

**MERIDAN'S CRYSTAL OPENS.**

Meridan, April 15.

E. J. Heelan, who formerly ran the Happy Thought, a picture house here, opened his new Crystal on Monday. It has a seating capacity of 1,000. For looks and accommodations, the Crystal ranks with any in the State.

Pictures will be played during the summer. With the season starting, vaudeville also will be introduced. Maybelle Burke and Edward McAuley of New York are the soloists engaged for the present.

**SIXTH RETURN DATE.**

Boston, April 15.

Next week will mark the sixth visit to Keith's of "A Night With the Poets," the artistic vaudeville production of Geo. Homans, of New York. Boston receives the "act" each time more greedily than before. For the sixth return, Mr. Homans has provided a program which has attracted the praise of Boston's most highly cultured circles.

The readings will be "The Seven Ages" (Shakespeare), "Maude Muller" (Whittier), "Hiawatha" (Longfellow), "Gunga Dhin" (Kipling), and "Old Sweetheart" (Riley). Clinton Lloyd is now the reader with the production.

**"CIRCUS" OPENS AT "HIP."**

Cleveland, April 15.

"The Society Circus" at Keith's Hippodrome seems to have taken the town by storm. It would be strange if it had not. The big showplace has never had a more pleasing or novel exhibition since its opening.

The "circus" idea has been carried out in the decorations of the house. The entrances have "marquees" under which the ticket takers stand. The visitors are directed to their places through roped-off aisles and a "barker" clamors to sell reserved seats on the stage, where regulation "blue seats" slant away from a regulation circus ring. Entrance to the aisles is had through slits in a canvas curtain and the lobbies and side rooms are hung in canvas and given over to side shows, where twenty-eight "freaks" are on display.

In the ring the following acts make up a splendid show: Alber's Polar Bears, Howard's Ponies, Yuillians, Van Cleve and his comedy mule, Louise Stickney, Brothers Permane, Josselin Troupe, Lawrence, George Adams and Creighton's Comedy Roosters.

**ELKS BIG BENEFIT.**

New York Lodge, No. 1, B. P. O. Elks, are to give a benefit at the New York Theatre on Thursday afternoon, April 22. In addition to the program, of unusual interest, including practically all of the stars in New York now, this affair holds great interest for all persons and classes from the fact that it is given to increase the fund from which the Elks dispense their unostentatious and generous charity. There is no fraternal order which takes precedence over the Elks in works of charity, and the entire proceeds of this benefit are to be devoted to relieving the distress and brightening the lives of the helpless and needy.

Among the stars who will appear and features to be presented are Amelia Bingham and Co., Robert Mantell and Marie Booth Russell, Charles A. Bigelow, Raymond Hitchcock, Flora Zabelle and Co., Robert Hilliard, Thomas Wise and Douglas Fairbanks and "A Gentleman From Mississippi," an act from "The Third Degree," Virginia Harned, Adele Ritchie, George (Honey Boy) Evans, George Beban and Victor Moore.

It promises to be one of the most interesting entertainments on Broadway this season. The tickets are \$2, \$3 and \$5; now on sale at the New York Theatre box office.

**SIGNS "FREAK" SINGER FOR FIVE YEARS.**

Chicago, April 15.

Dolly Toye, the "freak" singer discovered by J. C. Matthews of the Morris Chicago office, and who scored the hit of the show at the American Music Hall, this city, last week on her first appearance, has been placed under a five-years' contract by William Morris. She will shortly appear in New York, perhaps under another and more mystifying name.

The girl is generally claimed to possess the most perfect "double voice" heard, her tones being pure in any range or register.

**HARRY C. STANLEY TESTIMONIAL.**

A movement has been organized to provide, if possible, some few comforts for the widow of the late Harry C. Stanley (formerly of Stanley and Wilson and more late Stanley and Cogswell) who was well and favorably known in Europe and the United States.

He was a sterling and upright character and of an economical and saving disposition, but continued ill health lasting over three years depleted his savings which he had put by for his old age. When his sudden and untimely death occurred at Spokane, it was discovered his wife had been left penniless.

A committee has been formed among his intimate friends, to which many names will be added during the next week, consisting at present of William Morris, Fred Niblo, Chris Brown, Louis Pincus, Ed. S. Keller, Tim McMahon, and by permission of the Board of Directors of the White Rats of America, Henry Mountford will act as Honorary Secretary and Treasurer, in conjunction with William S. Wright, Manager North Beach Amusement Company. All subscriptions should be addressed to Harry Mountford, Treasurer Harry C. Stanley Testimonial, 1553 Broadway, New York City.

Acknowledgment of subscriptions will be made through the press.

**BILL'S TRY-OUT SCHEME.**

That Bill Lykens is always cooking a new one. This week he is working on a scheme to take over the Bijou (New York) one afternoon weekly for the exploitation of vaudeville acts which have not been able to secure a "break-in" hearing.

Bill's idea is for one afternoon weekly he will organize a whole vaudeville bill of acts which have not had a metropolitan showing. Managers will be advised of the time of the performance and will be admitted at \$1 per head. Agents will be welcomed at the same tariff.

In order to provide an audience the public will be permitted to occupy seats in the playhouse at 50 cents each. Bill figures also that by providing a New York "tryout" for unknown acts he is likewise doing the artists a service, but he has not yet fixed up a rate of compensation.

Bill thinks it will be a fine institution when in operation. Why shouldn't he, when he gets his three ways?

**HAD NINE ACTS WORKING.**

Excepting a change in "The Military Octet," to be retired until the male members are sent forth as "The Yellow Hussars," Jesse Lasky is through producing for this vaudeville season. He has several ideas working out for '09-'10.

For the period ending Mr. Lasky has made four productions, all pretentious in size and scope. During the season there have been nine "Lasky acts" playing at one time.

"Kate, Lil and Nell" will be the title of a new act, also sub-named as "The Singing Girls." Kathleen Hope, Lillian Shephard and Nell Mainwarring are the trio.

Louise Auber and Maude Emery have separated. Miss Emery joins the Bert Leslie cast.

**TIN PAN ALLEY JINGLES.**

By WILLIAM JEROME.

Hark! I think I hear a baseball song.

Chas Kopyright Harris did a lot of grand work in Washington.

The songwriter with the best memory writes the best song.

*Incorporated Note.*—Willie Dramatic Cobb is almost a publisher; cross my heart, he is.

Did it have a big sale? Yes. Then it's a good song. That settles all arguments.

Al Bryan doesn't care who writes the nation's songs as long as he gets the royalties.

Edward Prolific Moran has another one of those sure fire songs in "Go Easy, Mabel." Cincinnati papers please copy.

The song market was exceptionally strong last week.

The Heavenly Twins (Fred Belcher and Mose Gumble) are still eating at the Knickerbocker.

**SOME RULES FOR TREASURERS.**

Auburn, N. Y., April 8.

Frank Boga, treasurer of the New Jefferson Theatre here, has posted a new set of rules for the general guidance of box office treasurers before him. Among the directions for proper professional conduct appear these:

"Give the people whatever seats they want. Suppose you do have to get them back from someone who bought them a week before.

"Don't ever ask 'How many?' 'For when' or 'what price?' It's your business to know without asking.

"When someone calls you a liar, apologize. You should have known it without being told.

"When a lady demands a balcony seat downstairs, give her a seat in the centre of the longest row. Then she can't get out to you later.

"Remember that after all, life may be worth living, although sometimes it seems otherwise."

**A YACHTING CRAZE.**

A yachting craze has hit the New York vaudeville people. Frank Jones, who is an expert and faddist on all kinds of water boats, with a special penchant for yachts and motors, is assisting most of those with the fad in making a selection.

For Percy G. Williams, Mr. Jones has selected a large yacht which will be anchored in Great South Bay (Long Island) upon the manager's return from abroad. Mr. Williams' son Harold also is the owner of a yacht. Then Mr. Jones, attached to the Williams staff, is a skipper on his own account. Besides these F. F. Proctor and James H. Moore will become members of the Vaudeville Yacht Club whenever it is organized.

William Masaud of the Alhambra is eligible, having been the director of a boat for some time. M. S. Bentham found a customer in Archie Selwyn for his Cygnet. Now Bentham is to purchase a larger vessel, to be named Old Five Per Cent.



# THE VALUE OF CRITICISM

By J. C. NUGENT.

Vaudeville draws from every class in the world. No other profession runs so wide a gamut. The extremes of civilization and savagery meet and mingle in this mart of the unusual.

All the social, political, religious and racial differences which pierce the world with dividing lines, exist in epitomic miniature on almost any big bill.

So it is quite natural that in such a heterogeneous collection, whose principal bond is that they dispose of their wares in the same market, there should be some who regard critics and criticism as an un-mixed evil.

But the better, if not the greater, element among them recognize its necessity, still fewer, its importance, and perhaps fewer still, its high and potent mission.

As few actors know little and care less for the true meaning and wide influence of the stage, so perhaps few critics are concerned with the vast responsibilities of their profession. Nevertheless, both the stage and criticism of it is necessary and vital. Both exist by their own right. Neither need apology or defense.

In the case of either, it is the abuse of their function which needs elimination, and perhaps the right attitude of the stage toward criticism would most quickly bring about the right attitude of those whose greatest privilege is the moulding of public taste, and whose greatest duty is to stand between the public and imposition.

To assume this attitude, the stage must realize more clearly the value of criticism, not only to the public ultimately, but to itself primarily.

I might mention another common bond between vaudevillians. The desire to "See ourselves as others see us."

"Vanity," says the layman, with the superior smile usual to the pert, who don't know what they are talking of. That also is to be expected. Outsiders never understand the people of the stage and never will. Their opinions are formed from contact with the hangers-on of the profession. The cheap parasites and "four-flushers" of the bars and cafes.

If it were vanity the vaudevillian would care more for what is thought of him personally. He would aspire for social recognition among outsiders. But they are as personally retiring as they are professionally aggressive, spending their leisure in camp and country, reading in the seclusion of their rooms and meeting in resorts frequented mostly by their own.

It is not vanity. It is simple interest in their business. This is an age of specialties. The successful physician, lawyer, merchant, writer, is a specialist. The day of the Jack-of-all-trades is gone.

The vaudevillian is essentially a specialist. His ten, twenty or thirty minutes' work is the most important thing on earth to him. Why shouldn't he want to know what is thought of it? Why should not its minutest detail be of burning weight to him?

A painter can look at his picture when it is finished. A writer may read his own words. But an actor is part of the picture. He can't step out of the frame and look at himself. He must learn what

others think of him before he knows how good he is. He must learn the value of criticism before he can become better.

"One man's opinion," says the mental "cheapskate." The opinion of a million men is worth exactly as much as the opinion of the one best judge of the matter among that million.

Who is the best judge? We don't know. But it is reasonable to accept the most accepted authority. At least until we can compare a less accepted one with him, and find the man of bigger reputation wanting. Lasting reputation as a vaudeville critic must be based on long experience as well as on absolute sincerity and prodigious native ability. Before a critic with these qualities gains much reputation, we all know who he is, and where he is. Sincerity is perhaps the most lacking element. People consult critics for authentic information. (They know where to find jokebooks and brilliant epigrams.)

The general public do not think, and do not, perhaps, care for unbroken analysis of stage values. To them cheap ridicule, sarcasm or belittling cynicism is quite palatable, so the critics employed on the dailies, read by the public only, may perhaps be forgiven if they sometimes forget that there is a discrimination even among the unthinking public. And that it is upon this discrimination that reputations are built—even the reputations of critics.

But the critics on trade theatrical papers, while their duties are none the less primarily to the public, and never to the artist as against the public, occupy a different position from the critic on the city daily.

The vaudeville critic, whose reader is not the public but the artist, must not tell the public what he thinks, and what he thinks the public should think of the artist. He must tell the artist what he thinks the public thinks of the artist, and what he thinks the artist should do or not do to make the public think more of him or her.

Naturally, he is writing for the artist, and also, of course, for the manager and the agent. He represents to them the view the public take of their efforts. The accuracy of his reflected view is the measure of his value.

If he can write humorously, so much the better. But not humorously at the expense of facts or of reputations rightfully earned.

If he objects to or condemns an act he is by no means required to "suggest something better." The creative faculty and the analytic faculty are different if not opposite. They are equally rare and are not demanded of the same individual.

The producer presumes to produce. If he produces the wrong thing and the critic catches him at it, the critic is under no obligation to produce something better. If he can with reasonable certainty point out the right thing when it appears, that is plenty.

It has been claimed that there are no standards of any art in America, much less any standard for vaudeville. Few standards are recognized or understood, perhaps. But they exist, nevertheless,

## PARIS NOTES

BY EDWARD G. KENDREW.

Paris, April 5.

"House full" was the notice displayed Monday outside the Alhambra. The cause is the appearance of Houdini, the handcuff king. It is his intention to perform his diving feat in the Seine, probably today, and cinematographic views will be taken of the event. There are other interesting numbers in the present Alhambra show. Leslie Bros., Australian musical comedians; Valoni, juggler; John Grun Marx, modern hercules; the Lylys, equilibrists; Harry Taft, whistler; Friscos, eccentric musicians; Rastus and Banks, colored; Rosana Troupe, dancers, and Prof. Duncan's dogs. There is no singing turn, which is rather a pity.

There is every probability that the Hippodrome will play considerably more vaudeville soon, the directors not being satisfied with the moving picture business alone in this large hall. I am told that a representative of the company holding the lease has even gone to New York to learn how they do the booking and the running of music halls there.

"Florise" was the title of a charming piece in verse, written in French by Abel Rubi, an occasional contributor to *VARIETY*, which was given on March 31, at the Salle Malakoff, Paris. There was quite a large cosmopolitan audience, which warmly praised the rhymes of the little play, and appreciated the interpretation by Mlle. Arachequesne, Mme. Ducellier Monod and Messrs. Enner (of the Odeon), Henry and Letourneur. The latter was specially good as a XVIIIth century servant.

here as elsewhere. And they are as applicable to vaudeville as to the old paintings of Italy.

There are distinct dividing lines between drama and tragedy, and comedy, farce-comedy and burlesque. The same elements of time and finish and perfection and harmonious color blending enter into the technique of dancing and singing and acrobatics and juggling. The most rule-disregarding eccentric nonsense cannot violate certain boundaries of taste; the most brilliant and original personality must at least be plainly and pleasantly seen and heard over the footlights. The competent critic knows these dividing lines. He knows by a length and wealth of experience when comedy becomes farce and when sentiment lapses into sentimentality. He knows when a costume wrinkles or a vocal note grates, and what he consciously gives voice to is without doubt what a very large portion of the audience also thinks, consciously or unconsciously.

In the language of the gutters and of some Broadway plays, "what you mean and what you think may be 'duck soup' for mind readers, but it is what you put over that counts."

The competent critic can best tell what counts for and what against you.

Therefore, pay attention to the competent critic, ye vaudevillians who would succeed. Don't by any means let another do your thinking for you, but listen sincerely to all criticism and then "try out" that which seems to be good.

Fine business at the Olympia, though I am afraid the profits cannot be as great as deserved. The revue is still attracting, with Ethel Levey and the wonderful chimpanzee at the top of the bill.

The Nouveau Cirque adheres to spectacular and nautical shows on a small scale, the latest being "Cocoriquette" by Trebla and Codey, which was shown this week.

In 1906 the Paris Municipal Council agreed to the construction of a Philharmonic Palace in the Champs Elyées, on the site formerly occupied by the Cirque d'Été, pulled down in 1899. It has now been proposed to lease the 2,400 square yards for fifty years to Gabriel Astruc for this purpose.

Manager L. Vidal, of the Casino de Paris, has adopted the plan of a complete change of program every month, with a few additions on the 16th. For April we have Mlle. Merly, chanteuse; Sisters Aliatar, acrobatic dancers; Amré Trio, Sylva Plana, a Russian "star"; Mason and Forbes, knockabouts; Trio Altiam, Three Stewards, equilibrists; "La Veuve pas Joyeuse," a revue, and a ballet, "Forbidden Fruit."

C. Warner's agency in Paris is changing hands, as predicted, and will be taken over by M. Proest, who will retain the present staff.

A music hall, to be called the Olympia, will be built at the Hague (Holland), and opened early next year.

The spring revue at the Scala is due to-night, under the appropriate title of "Fleurissez Vous," though the title of a show of the kind does not cut much ice. As a matter of course we are treated to the opera, Rostand's "Chanteclair," of which our grandchildren will see the première.

They are pushing ahead with "Luna" Park here (formerly "Printania"), but from what I can see they are filling up all the space with side shows, leaving no room for the public to circulate.

**"NO SUNDAYS" FOR VESTA TILLEY.**

Vesta Tilley holds over at the Colonial next week, her third there. On April 26 Miss Tilley will play at the Orpheum, Brooklyn, for two weeks, completing her exclusive American engagement for Percy G. Williams at the Alhambra the following week.

Additional time has been offered the male impersonator over here.

Miss Tilley does not appear on Sundays. This is a condition in her contract, and one she usually insists upon.

C. R. Burton, of Burton and Brooks, has been selected to supplant Tom Wise in the sketch "On the One-Night Stands," after the latter has shown it at the Elks' benefit for a single performance. With Mr. Burton at the head, the organization will be offered by George V. Hobart, its author, in vaudeville. William L. Lykens will act as the booking representative.

# PARKS AND FAIRS

The F. and H. Amusement Co., has been organized at Madison, Wis., to operate an amusement park in that city. Harry J. Lurie and Herman J. Rosenberg are interested.

Springbrook Park, South Bend, Ind., and Ninewa Park, Peru, Ill., will have vaudeville the coming season.

The Wonderland Amusement Co. (Indianapolis) has been incorporated for \$72,000. It will operate a park in Indianapolis this summer. E. I. Fisher and A. Lehman are mentioned among the incorporators.

Youngstown, O., April 15.

Amusement parks along the lines of the Mahoning and Shenango Railway and Light Company will open the latter part of May. Idora Park in Youngstown, Cascade Park in New Castle, Pa.; Avon Park in Girard, O., and Idlewild Park in Sharon, Pa., will all open within a few days of each other. Idlewild at Sharon was formerly known as Roseville Park. Idora, Cascade and Avon parks play vaudeville bills.

New Orleans, April 15.

The N. O. Railway Company has secured the lease of West End Park for the coming season. Tosco's Military Band, four vaudeville acts and pictures will make up the amusement program, all to be provided by the Orpheum Circuit Company.

Erie, Pa., April 15.

E. H. Suerken, the manager of the Alpha, has leased the theatre at Waldameer Park. He will construct a vaudeville house to seat 2,000 people, opening the season with first-class vaudeville on Decoration Day.

Portland, Ore., April 15.

J. H. Fitzpatrick, who has charge of Idora Park, Oakland, Cal., is attempting to control a chain of summer parks reaching from California to Seattle. He wants to secure The Oaks in this city. The local park is controlled by the traction company. It is not settled whether The Oaks will reopen this year or not.

Cincinnati, April 15.

It has been announced that an air-dome called a "Luna Dome" will be built here to open by June 1. One of two sites will be selected. Vaudeville is to be played, booked through William Morris. James L. Glass of New York, representing the Brenig Construction Co. of Terre Haute, makes the announcement. J. W. Anderson of Memphis is also interested. The air-dome will cost \$75,000 and include a restaurant and cafe.

Kalamazoo, April 15.

The Michigan United Railways Co. has secured possession of Oakwood Park, formerly owned by the Kalamazoo Park Co. It is the intention of the new owners to lease the park.

San Antonio, Tex., April 15.

D. A. Walker, president of the Mid-winter Fair and Racing Association, has

purchased a controlling interest in Electric Park, and will assume the active management of it. The park will open May 1.

Charleston, S. C., April 15.

Manager Brantley of the Pastime Amusement Co. will build an Air Dome here. It will seat 1,200, and have a stage 53 feet in width. The Air Dome at Hampton Park will give vaudeville this summer.

Pittsburg, April 15.

A company has been formed under the name of the "Airdome Amusement Co." It has purchased a plot of ground, 95 x 100, on Eighth Avenue, Homestead, Pa., and will erect an airdome with a seating capacity of 1,500, opening the middle of May, playing vaudeville. F. R. Hallam, of Washington, Pa., is the manager of the company.

Creatore and his Band have been engaged for sixteen weeks at "White City," Chicago, for this summer. Eugene Belfeld has been in New York during the week securing attractions.

The British Guards Band Co. has incorporated with capital of \$25,000 for the purpose of opening an amusement park in New York State.

The Mansen Amusement Co. will erect a park at Salt Lake City this summer.

The Gem Amusement Co., capitalized at \$10,000, will operate an amusement park in the suburbs of Cincinnati.

The Schiffendecker Electric Park Co., with a capital of \$200,000, will operate an amusement park at Joplin, Mo., this summer. A. W. Canda, Lee Yount and A. A. Kennedy are interested.

The Jesse Egbert Amusement Co., of Wilmington, Del., will erect a park in that city. The capitalization is \$100,000.

Roanoke, Va., will have a park the coming summer. It will be operated by the National Amusement Co., incorporated for \$25,000. J. H. Kidd and G. C. Persons are among the promoters.

The Norwood Amusement Co., of Norwood, O., has incorporated to open a park in that city. Ten thousand dollars is the amount subscribed.

The Kilpatrick Amusement Co., owners of the Majestic, Gainesville, Tex., will operate an amusement park in that town this summer.

"Makusu Forest" is the name of a new park to be opened this summer at York, Pa. W. H. Alberts and James Black are among those interested.

D. A. Walker will manage Electric Park, San Antonio, Tex., this summer.

The vaudeville theatre at Coney Island, Cincinnati, reopens May 23. Geo. W. Englebreth will again assume the management of it.



## NOTES



De Haven and Parker open on the Poli Circuit Monday.

Charmion opens on the Poli Circuit April 26, placed by Pat Casey.

The mother of Marie and Pert Croix died April 2 in Worcester, Mass.

There will be a professional matinee at the New York Hippodrome May 3.

Mrs. T. Kay Smith (Smith and Arado) became the mother of a baby girl April 8.

The 4 Luby Sisters will appear at the American, New York, Monday. B. A. Myers.

The William Morris office will move into the American Theatre Building about April 29.

La Titcomb, the "horse act," has been engaged for Hammerstein's Roof this summer.

Billy Crackles, formerly a member of the Fred Karno Co., is now with Ruby Raymond.

S. Z. Poli was elected this week to the directorate of the City National Bank, Bridgeport, Conn.

H. B. Marinelli left Paris Thursday for Madrid, Spain. Mr. Marinelli will be in London April 26.

Williams and Tucker return to vaudeville next week, appearing in "Driftwood" at the Alhambra.

Fred Ward is going to "try out" a single act to-morrow (Sunday) night in a theatre around here.

Harry Fisher will rehearse with the new Lew Fields show, which opens about May 15 at New Haven.

Keith & Proctor's 125th Street will probably commence its summer run of pictures on May 3.

The Karno Comedy Co. closes at Hammerstein's to-night, opening at the Plaza Music Hall Monday.

Three of Charles Lovenberg's productions have been placed on the Orpheum Circuit, opening at once.

Rice and Cady have canceled vaudeville time, having a summer engagement at St. Louis, commencing May 1.

Reynolds and Donegan sail for England May 12, opening at the Coliseum, London, May 24, for a month's stay.

Thos. Ernest, of the Three Ernests, acrobats, sprained his back last week while at the Columbia, Brooklyn.

Frank Morrell opens at Hammerstein's April 19 for a stay of two weeks. Jack Levy booked the hold-over engagement.

The Orpheum Circuit Producing Department will place a sketch by Sewell Collins on the stage within a few weeks.

Frank Keeney will spend \$2,000 in repairs upon his Third Avenue (New York) Theatre. Work will commence at once.

Eddie Foy opens on the Morris time April 26 instead of May 3. The first stop for Mr. Foy will be the Orpheum, Boston.

Easter Sunday brought Mr. and Mrs. Guy Bartlett a baby girl at their New York City residence, 353 West 56th Street.

Alexander Pantages, the northwestern vaudeville manager and director of the Pantages Circuit, is expected in New York.

The Vode Veel Trio, composed of Lottie Fee, Allen May and Evelyn Forbes, has disbanded. The act was appearing in "Stranded."

Ed. C. Price, of the Jolly Prices, is recovering in the Massachusetts General Hospital, Boston, after an operation for appendicitis.

CINQUEVALLI MAY LOSE ASSISTANT. Sydney, March 13.

Walter Burford, the comedy end of Paul Cinquevalli's act, was laid off the bill for some time during the western season.

The comedian has been with the juggler for twelve years and receives \$40 a week. Lately he has developed a serious nerve trouble that may force him to permanently retire. The knowledge that another comedian was in his place has had a deterrent effect on Burford's condition.

"Prank, the Mischievous Kid." Manhattan.

It will remain a mystery of the moving picture industry that when a good subject is at hand, the time is clipped, and added to perhaps some other picture. It isn't because a short, funny reel leaves the impression more could have been had. More could have been quite often. It seems to illustrate, on the other hand, that picture producers are possibly in the same dilemma the theatrical producers find before them: they don't know the production correctly before it is shown. "Prank, the Mischievous Kid" isn't over humorous, or side splitting, but is a nice, clean comedy reel, made by Pathe. The boy runs away from school, and the rest the title tells. *Time.*

"A Sound Sleeper." Manhattan.

In its original form this Biograph subject might have been an amusing comedy. It is used here as a short "filler," and the value is lost through failure sufficiently to develop and work it up. *Rush.*

# SECOND PARIS CONVENTION TO RECONSIDER FILM SITUATION

## Wide Dissatisfaction With the Results of the First Meeting of European Manufacturers Believed to Force the New Move.

(Special Cable to Variety.)

Paris, France, April 15.

The European manufacturers of moving pictures have called a second convention to meet in Paris to-morrow. It is the general impression here that wide dissatisfaction with the working out of the terms of the first convention have forced the manufacturers to reconsider the conditions that they applied at that time. Nothing in the plans of the conferees will have any effect on the American trade.

Paris, April 5.

"The Convention of Dupes" is the way the film renters are describing the recent convention here. With almost a month to develop, the workings of the new trade agreement seems to have exercised a decided hardship upon the renters, and these middlemen are very much dissatisfied with present conditions.

The manufacturers themselves have been forced into the realization that the trade has suffered and are offering their clients special inducements. One is the non-return of film, although the most important decision of the convention required the return of all reels at the expiration of four months from the date of purchase. Other firms of makers are making price concessions, delivering film at 21 cents a yard instead of the agreed rate of 24 cents, ante-dating the invoice to March 13 (the convention's conditions did not become operative until March 14).

It is openly declared among renters that the whole convention was a scheme to do away entirely with the middleman, the manufacturers hoping to control the trade so they could do business with the exhibitor direct. In attempting thus to pluck the renter, it appears that the manufacturers have overreached themselves, for they are already experiencing a falling off in volume of business.

It is reported—in fact it is an open secret—that all but three French film makers are running their studios at a loss. It is conceded that some scheme must be resorted to remedy such a condition, but the March convention will not accomplish this purpose. The return of films appears to be the main point of discussion.

A suggestion is made that the films be sold at even an increased price, with a refund when returned, but if a renter wants to remain the owner of any given subject, he should be at liberty to do so. "Why not sell the film outright at 40 cents a yard, if necessary, with a clause that they will be taken back, in any State, for 15 cents?" asks the Ciné Journal. It is also argued that a maker should accept the films of any mark, against new ones, as they have stated that their only object in having them returned was to get old subjects destroyed, and new ones shown in their place.

It is of the old films of three and four

years standing that some firms specially complain. These are not returnable. In the fairs a subject emanating from Pathé, for instance, is in a most deplorable condition. These will continue to roam, while the new pictures released since March 14 will have to be returned within a certain date. By accepting old films the renters will buy up old stock and return it to the manufacturer in order not to pay the increased rate for his new supply (there are thousands of yards offered every week at 6 cents). He can then purchase a fresh stock at the reduced price.

There are no doubt many renters only too pleased to pass off their old stock at 6 cents per yard, later on, and they will obtain bigger prices, for all who want to buy new reels will try to return the same quantity in order to profit by the reduced rate. But to rent films released since March and destroy them at the end of six months as the maximum limit, while the ancient reels are allowed to circulate almost forever, seems an absurdity.

### MANY NEW HOUSES WEST.

Chicago, April 15.

The following new moving picture theatres are being opened in the middle west:

Urbana, Ill., A. Boher; Winfield, Kan., A. J. Pettit; Casopolis, Mich., Grant D. Bolce; Dubuque, Ia., Union Park; Manchester, Ia., Earl Tompkins; Lexington, Ky., Hippodrome; Great Bend, Kan., A. B. Ritchie; Dowagiac, Mich., F. R. Ritchie; Pendleton, Ore., C. H. Mitchell; Flanagan, Ill., E. Nelson; Phoenix, Ariz., A. H. Reeves; Devils Lake, N. D., V. Gramm; Alexandria, Ind., Sipe Brothers; Bryon, Ohio, J. C. Garnette; Parkersburg, Ohio, Richardson and Earnest; Bellaire, Ohio, J. W. Thomas; Salem, Ohio, Family Theatre Co.; Pittsburg, Ohio; Caledonia, Ohio, H. E. Nelson; Dillon, Mont., S. Thayer; Yoakum, Texas, H. F. Swift; Iola, Kan., Cline and Plew; Enid, Okla., F. L. Harris and L. S. Hess; Wichita, Kan., L. M. Crawford; Lees Summit, Mo., G. F. Campbell; Tooleon, Ill., H. Thornton; Macomb, Ill., Theatrum; Dyersville, Ia., Anthony Lippert; Crookston, Minn., M. Wilson; Cincinnati, Ohio, Henck Amusement Co.; South Bend, Ind., M. Mancini; Marysville, Ohio, Ame Stinson; Aurora, Ind., Richard Block; Follansbee, Ohio, O. F. Howard; Aurora, Ill., John Lavner; Tuscola, Ill., Ed. Martin; Eau Claire, Wis., E. L. Dowling; Metropolis, Ill., Metropolis Am. Co.; Moomouth, Ill., William and Ralph Lytle; Sedalia, Mo., American Am. Co. of Chicago; El Paso, Texas, A. Terry; Hamilton, Ohio, Brombaul and Schollm; Downing, Mo., D. J. Milliken; Canton, Ill., C. C. Dutro; Princeton, Ill., R. A. Healy; Buda, Ill., E. W. Harkins; La Orange, Ga., H. Park; Springfield, Ill., Wm. F. Chiles; Hammond, Ind., James Rogers; Centerville, Ill., J. A. Murphy; Alpena, Mich., Napoleon Ducharme and J. Russell Thompson; Macon, Ill., F. H. Earl; Sterling, Ill., Adolph Long; Chautau, Kan., E. J. Fowler; Shelby, Mo., J. B. Murdock; Sparta, Wis., Thos. Morrison; Abilene, Kan., Thomas and Easton; Cherryville, Kan., G. W. McClelland; Humboldt, Kan., Harry Kelley and Frank Helle; El Paso, Texas, E. M. Skinner; Webb City, Mo., E. V. Hitt; Houston, Texas, J. J. Burroughs; Barre, Cal., H. C. Williams; Novinger, Mo., Frank Klits; Waco, Texas, Dixie Theatre; Atkins, Ark., E. Wilson and Lee Matthews; Omaha, Neb., Doc Breed; Lincoln, Ill., Chris Marker; Eatherville, Iowa, Chas. Nourse and Percy Goggin; Hartford, Wis., Peter Gehl; Independence, Mo., S. H. Landry; Herkington, Kan., A. J. Petrie and B. L. Hogan; East Liverpool, Ohio, J. Herron; Coshocton, Ohio, Harry Chelekis; St. Peter, Minn., Lodge Bros.; Harvey, N. D., Gottlieb and Co.; Ft. Dodge, Iowa, Harry Castiglione; Vincennes, Ind., Nixon and Zimmerman; Rock Island, Ill., J. R. Green; Strafford, Kan., W. H. Sandmeyer; Clifton, Ariz., Henry Hill; Springfield, Mo., John Landers.

The Goldstein Brothers' Amusement Co., of Springfield, Mass., will open a new moving picture theatre May 30, located at 231 Main Street. The place will be called the Pictorial Subway. The building will cost about \$5,000 and will have a seating capacity of 350.

### RENTERS MUST COLLECT ROYALTIES.

"This company has concluded to carry into effect its original intention to make the rental exchanges its agents to receive exhibitors' royalties."

In the above announcement, sent to renters this week, the Motion Picture Patents Co. served notice upon its clients that they would be permitted to do the combine's work, beginning May 3. The Patents Co.'s first statement to the renters at the January convention was to the effect that the renter would be required to make these collections. Almost without exception the exchange men objected to the plan. So determined was the opposition that the scheme was withdrawn and the Patents Co. agreed to be its own collector.

It appears that the task has proven too much for the patents Co.'s staff, and the work is now to be turned over to the renters again.

### USING THE MCKINNEY PATENT.

Chicago, April 15.

There has been no change in the business relations of the International Producing & Projecting Co. and the McKinney patent people who have the McKinney projecting machine and camera.

There was some talk at the time the International entered into an agreement with the Columbia Phonograph Co. that the move might have been a protective one against the discontinuance of the McKinney patented articles.

An officer of the International says this report had no foundation.

### CONVERTING SALOONS BY WHOLESALE.

Chicago, April 15.

Many counties at the last Michigan election voted for a "dry" spell, throwing the saloonkeepers in the towns and villages affected into paroxysms of grief. Recovering, the liquor dispensers have decided by wholesale that when the present licenses expire on May 1, to be no longer renewed, they will convert their present saloons into moving picture places.

Theatrical managers in the Michigan counties voting prohibition are awaiting with much curious interest any possible improvement the era of temperance will evidence in the theatre attendance.

### SELLING \$70,000 WORTH WEEKLY.

Chicago, April 15.

The International Producing & Projecting Co. has moved to new offices in the Schiller building, occupying the entire northern part of the seventh floor. A miniature theatre for the exhibition of moving pictures is one of the features.

J. J. Murdock, president of the International concern, says his firm will soon receive larger shipments from the other side and will be able to increase the weekly release of reels.

The business of the company, since its extensive manipulations, has been close to \$70,000 a week in actual sales.

Mr. Murdock says the practice of "duping" (duplicating) films will be abolished soon, and those who continue the evil will be compelled to deal with the authorities.

Hector Streyckmans, secretary of the International Co., is in the south, and will go east soon with a new supply of subjects.

### LAEMMLE WITH INDEPENDENTS?

Chicago, April 15.

It has come direct from a knowing source that before this week shall have ended, Carl Laemmle, proprietor of the Laemmle Film Service, will have joined the Independents, taking his supplies from the International Producing & Projecting Co., the big opposition to the Motion Picture Patents Co., of which at the present time Laemmle is a member.

### "THE WORLD BEFORE YOUR EYES."

Chicago, April 15.

W. N. Selig, George Klein and Geo. K. Spoor, the prominent picture men of this city, all affiliated with the Biograph-Edison combine, have copyrighted a publication named "The World Before Your Eyes."

The first issue is out. It is a four-page paper, 17 x 26 inches in size, containing on the front page a comprehensive cartoon of the idea and scope of the publication.

A learned article on the subject of moving pictures by Prof. Frederick Starr of the Chicago University, occupies the entire second page, in display type. Advertisements of the promoters of the publicity sheet also appear.

The publication is educational in its objects, but carries no announcement whether it is to be a permanent feature of the trio's picture interests.

The expense is understood to be borne proportionately by each. It is one step in their plan to make moving pictures widely known and understood by the general public through printers' ink.

### MOVING PICTURE REVIEWS.

#### "Moonstruck." Manhattan.

"Moonstruck," a Pathe production, is listed as new for this week. After seeing it, though, one is inclined to doubt. The theme is so old, even for pictures. A clown falling asleep sails on a stove pipe to the moon in his dream. The usual incidents of these "moon" series are shown. To those unfamiliar with this much-used subject, the Pathe picture will be considered humorous. It is badly worked, set and played. When the pantomimist falls from the moon, the panorama passes in jerks while he remains suspended. This gross fault spoils the entire illusion which had been built up. The clown is one of the Pathe stock company evidently. He is often in other pictures. You don't expect a Severin on the sheet, and Pathe is taking mighty good care of Severin's reputation. *Sime.*

#### "The Winning Coat." Manhattan.

"The Winning Coat" is a light romantic story issued from the Biograph studios. The narrative is perhaps a bit complex for the purpose, but the exposition is entirely clear and the plot interesting. The story has to do with a young courier in love with a maiden in the Queen's entourage. He is placed under parole by the king, but breaks it to meet his sweetheart. For this offense he is banished from court. Happening to learn of a conspiracy to kill the queen, the young soldier defeats the plot and thereby receives the pardon of his liege. Although the reel is unusually long, it held the interest of the Manhattan audience this week. *Rush.*



## ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

April 10.

Editor VARIETY:

The instrument *Dash* described as "xylophone-like arrangement" is an instrument made to order for me. I named it "Roman-Anvil," featuring the "Anvil Chorus" from "Il Trovatore," which in most cases received greater applause than Roosevelt.

I generally use a couple of popular numbers in conjunction with the "Anvil Chorus" that liven up my audience. But on account of the other musical act that plays the Columbia, I was forced to replace the popular numbers, for they use almost all of the latest popular songs.

John Zouboulakis.

April 12.

Editor VARIETY:

In answer to the statement of Ed Lang, manager of the Gotham Comedy Four, regarding *Rush's* review of the act, in which *Rush* stated they were doing or trying to do the comedy of the Empire City Quartet, will say that four or five weeks

ago Mr. Lang met me in the street, asking me if I would as a favor allow him to do part of the comedy of our act.

He told me that they had not been working for a long time; all he could get were a few clubs now and then and that the act has not worked a regular theatre as yet.

He further stated that their act after doing our comedy would only be booked by the small houses, and it would not interfere with us.

I finally told him he could go ahead and do it, and after attending every performance of our act for two weeks, at both the Colonial and Alhambra, I presume he saw enough.

Now this same Mr. Lang, who claims to be the father of comedy quartets, denies he is doing any of the comedy of the Empire City Quartet and goes on to say that he is the originator of the Hebrew character in quartets.

I have not seen the act, but I take *Rush's* review, and will state that I will take all means of stopping Mr. Lang from further using our comedy even if I have to use force.

Irving M. Cooper,  
Manager Empire City Quartet.

## OBITUARY.

Frederick Hallen, father of Frederick Hallen, of Hallen and Fuller, died late last week in New York. He was 79 years old. Interment was made at Woodlawn Cemetery.

Mrs. Nat Wixon, whose husband is a member of Wixon and Eaton, died last week in Livingston, N. Y., after an illness of three years. Mrs. Wixon was born in Glasgow, Scotland, in 1879. Her first American engagement was with Kiralfy's Ballet in Philadelphia in 1899. Her last appearance was in 1906 with B. C. Whitney's "Show Girl" Co.

## HEADLINERS NEXT WEEK.

### NEW YORK.

Vesta Tilley, Colonial.  
Eltinge, Plaza Music Hall.  
Andrew Mack, Alhambra.  
James J. Jeffries, American.  
Irene Franklin and Burt Green, Orpheum.  
Jack Lorimer, Clarice Vance and Felix and Caire (splitting the top), Fulton.  
Montgomery and Moore, Greenpoint.  
Valeska Suratt and William Gould, Hammerstein's.  
Julius Steger and Co., and Odette Valery (joint), Fifth Avenue.

### CHICAGO.

Four Mortons, American.  
Harry Bulger, Majestic.  
John T. Kelley and Co., Haymarket.  
"The Operator," Olympic.  
Julie Mackey returns to England April 24.

## CLERGYMEN URGE SUNDAY LIBERALITY.

Three New York clergymen appeared recently before the Assembly Committees which are considering measures for the regulation of Sunday amusements in this State, to urge a liberal treatment of the question. There are almost a dozen bills awaiting the action of the Assembly, representing almost every degree of enforcement.

Among the prominent speakers was Dr. Hall, of the Union Theological Seminary. His argument was that the Sabbath was a day of liberty, a view supported in his speech by resort to the whole history of Sabbath observance. Dr. Hall's argument was that of an earnest student, and those who listened to his address before the committee were much impressed with its force.

## "BULLOCK'S TEMPLE" BUILDING.

Providence, R. I., April 15.

Alterations are going on in the building at 34-38 Richmond Street, here. When completed, the place will open (May 11 has been fixed upon as the date) as a moving picture and general amusement establishment under the management and proprietorship of T. R. Bullock. It will have a seating capacity of 1,200.

In the same building will be bowling alleys, arcade and billiard rooms. The new house is to be called "Bullock's Temple of Amusement." R. B. Boyce will be resident manager.

Virginia Sargent was added to the Fulton, Brooklyn, program this week, in the vacancy created by Willa Holt Wakefield's retirement.

## LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, April 6.

Katie Moss made her first London appearance at the Coliseum last week, singing and playing the violin. Miss Moss has a very good voice and scores nicely in an Irish song and a ballad.

There is a story about now of Alfred Butt, Ike Rose, the Stoll office and a "hypnotic" dancer. About a month ago Mr. Butt contracted with a girl on the Continent to appear at the Palace to give a hypnotic dance. Then 'tis said that the London Stoll office, happening to hear of this, sent over the Continent for another girl to do the same kind of a dance. This is where Ike Rose came in. It looks as though Ike can "dig up" anything they ask for on the Continent. So Ike did secure a girl who would do this dance for the Stoll office. Mr. Butt's dancer opens in about a month's time, but Madeline (that is the "trance kiddo's" name) opened at the Coliseum last Monday. About the dance itself, at a trial show at the Hotel Savoy, the press men made a mess of things by asking too many questions. The girl is supposed to dance under the hypnotic influence. Very difficult twice a day.

At the Palace last week was a picture of Niagara Falls in winter. Londoners now admit that they have never seen snow.

Coliseum shares are now quoted at 160 with 165 asked, equivalent to \$8 on the face value of \$5 (one pound) the Coliseum common stock calls for. The interest in this is that not so long ago the Coliseum went through a period of financial rehabilitation.

## HOLBORN, EMPIRE.

London, April 5.

Vesta Victoria and Karno's "Mumming Birds" were the two headliners last week, both held over. The rest of the bill kept the audience interested until the big ones appeared.

Selbo, the juggler, really deserves a better position on any bill than the opening one. His work with the plates ought to get him that.

Madge Osmond, a male impersonator, seemed to be attempting a burlesque of Vesta Tilley's soldier song. She only did one number.

Ross and Grayson always are there to get laughs. Ross is a good comedian. One night last week something seemed to go wrong with the orchestra while Ross was at the piano. He quit right there, the curtain being lowered. The audience didn't know what to make of it.

Phil and Nettie Peters followed right in after this incident. It wasn't long before they had the house laughing.

"The Mumming Birds" was almost cut in half at this show, taking up a much shorter time than they do usually. The act was a scream nevertheless.

The Ferreroes, just out of the Alhambra, get away very big, the dog musician coming in for most of the honors.

Gladys Huxley looks and sings well. Miss Huxley does not get out of the usual run of single girl acts. She invites the audiences to sing the chorus of her song with her. It seems hard for the girls to get out of this habit.

Thorpe and Coe in "My Burglar" have built up a little sketch that though not new in idea gets away with many laughs. The girl especially is a real laugh getter.

Vesta Victoria probably never received more cheers than she did at that first show on Monday night. She is singing one new song at the opening, finishing with two of the old ones. The latter ones the audience sang for her from start to finish and had a great time. Miss Victoria could easily have stayed for three more songs.

Dorothy Grahame in her "Apache" dance, assisted by Mons. Armand, stole the encore to the act, but her time wasn't up so it didn't matter.

Tom Collins is a dressed up comedian who sings. Mr. Collins looks well.

The Brothers Horne in their boxing scene closed the show in good shape, the comedy bout getting away very big.

## THEATRE SITE IN LITIGATION.

The Columbia Theatre site is in litigation, and this has given color to the report of William Morris being interested in obtaining the location. The Shuberts are after it, while Daniel Meyer, a local banker, is acting for the unknown parties opposing Shubert.

The American has passed into the possession of the Shuberts.

## KILLING OFF SUNDAY SHOWS.

Despite the decision of one of the superior courts that Sunday moving-picture shows are entirely legal, it is declared by those who have watched the struggle from the beginning that Mayor McClellan's attitude toward those managers who are under his jurisdiction has not changed. He seems to hold his antagonism toward the "store shows" which operate under a "common show" license. "Common show" licenses are granted by the Mayor. Establishments so licensed are under his absolute control. Regular theatrical licenses are granted by the Police Commissioner.

Ever since his omnibus closing order Mayor McClellan has been issuing licenses to new applicants only when the applicants agreed to eliminate Sunday shows. About May 1 a large number of store shows will have come to the end of their 1908-09 licenses, and it is the general belief that when they apply for a renewal the new form prohibiting Sunday shows will be forced upon them.

Lawyers who have followed the trend of events in the fight of the exhibitors against the authorities have little faith in any legal measures to restrain the actions of the Mayor, as the law gives him almost arbitrary powers in the treatment of "common show" picture exhibitors.

Saharet, the dancer, sails for the other side in June.

## ELEPHANT DRIVEN TO KILL.

Des Moines, Ia., April 15.

Chas. Bartlow, an animal man with the "Yankee Robinson Shows," was crushed to death by an infuriated elephant last week. The tragedy occurred at the winter quarters of the show. Bartlow, who had been drinking, abused the animal, pursuing it with a pitchfork. Suddenly the beast seized him and beat the unfortunate man to a jelly upon a nearby barn. He died within the hour. It is understood that Bartlow was formerly with other circuses in the animal division, but no trace has been found of either friends or relatives.

"Big Tom," as the elephant is named, is the biggest of his species in the country. He was once with the Robinson and Gollmar shows, but was so ugly that he was undesirable.

The animal was shot four times after killing Bartlow before being captured, one bullet destroying an eye.

## YANKEE ROBINSON THE 29TH.

Des Moines, Ia., April 15.

The Yankee Robinson Shows will open in Des Moines April 29. The "big top" is 120 feet with three 50-foot middle pieces. The menagerie tent is 70 with four 30-foot middles. The side show is a 60 with two 40's.

The No. 1 advertising car left April 18, for Panora, the first stand out of Des Moines. The circus will have 400 people, 150 head of horses and is one of the best equipped shows in the west.

The advance of the show is W. O. Tarkington, railroad contractor; Ralph Root, local contractor and press agent; W. H. Quinette, advertising manager in charge of two cars with twenty bill posters.

The business staff is Fred Buchanan, owner; C. W. Buchanan, manager; A. E. Root, treasurer; Frank Macart, legal adviser; W. J. Segal, press agent; A. L. Salvail manager of side show; A. W. Crockett, manager privileges; Joe Kelly, manager up-town wagon and privilege car.

The working staff is governed by H. L. Kelly, steward; Lew Foster, superintendent of canvas; Art Eldridge, superintendent of stock; John Boyd, trainmaster; Orville Speer, chandelier boss; Con Hogan, boss canvasman side show; Bart Kelly, charge of stable canvas; George Jones, charge of car porters. Archie Webb is bandmaster.

## FOLLOWING OPPOSITION'S ADVANCE.

Denver, April 15.

The advance for the Sells-Floto Circus is being followed by an advance billing crew of the Ringling Brothers, who are opposed by the Sells-Floto people in the circus field.

The Ringling crew bill alongside the Sells-Floto paper wherever it is put up, proclaiming the coming of a Ringling show, although several months later on.

## PLAYING ONCE DAILY ONLY.

St. Louis, April 15.

There's a very classy act at the American this week. It is Rube Waddell, who plays once a day only, and then in the evening. When the sun is shining Rube practices with the St. Louis "Browns."

Louis E. Cooke, general agent of the "Two Bills" show, is now a grandfather. A son was born in Newark, N. J., late last week to Mr. and Mrs. Victor Cooke.

## CIRCUS NEWS

## POSSIBLE OPPOSITION.

The Sells-Floto show is routed up into California in the near future. The Norris & Rowe aggregation is now playing that territory, and the stands of both organizations on the Santa Fe Railroad are likely to bring them within opposition distance of each other. The latter circus has been reported as holding a 30-day "shut-out" contract on the Southern Pacific.

Both are so-called independent shows, and even if they do get within the distance limit of conflict it is not considered positive that they will join battle.

## BELL BREAKS CUSTOM.

The Circo Bell, the Mexican organization, for the first time since the veteran clown and pantomimist has owned it, did not open Easter Monday in the City of Mexico. The show always closed on the road before Holy Week, reopening the day after Easter in the capital.

Dick (Jr.) and Albert Bell are both in New York now looking for acts for the spring season, and the date of resuming the tour has not been decided upon. The reason advanced for this delay is that the destruction of the Orrin Theatre in the city made the opening there on the usual date impractical.

The younger Bells have not made public the names of the acts they have selected for the coming season. They are registered at the Hotel Continental, New York, and are busy inspecting the circus offerings in the local vaudeville houses. They do not yet know the day of their departure for home.

It is settled that the show will open out of Mexico City this year, and it is most unlikely that they will return to the town during the season.

## OFF FOR SOUTH AMERICA.

A circus organization, put together by J. Harry Allen, will shortly sail for South America for a season of eight weeks on the southern continent. Thirty people will make up the show, consisting of eleven or twelve acts.

The circus goes immediately to Caracas, Venezuela, playing there for three or four weeks. Other time will be arranged in South America to make up a two months' tour.

The enterprise is promoted by Carlos Guar, and the transportation to and from the Caracas stand is guaranteed by the Venezuelan Government. The show will give its exhibitions in the local bull rings.

The Barnum & Bailey Circus goes from the Coliseum, Chicago, into a week stand at St. Louis under canvas. The St. Louis engagement starts April 26. The jump from Chicago to the latter city will be divided in two single day stands, of which one will be Champaign.

The Ringling Bros. are drawing a considerable amount of business to Madison Square Garden by a new dodge of their press department. The lower east side of the city, where there is a large foreign-speaking population, has been thoroughly canvassed with handbills and dodgers printed in all the foreign tongues.

## "TWO BILLS" PREPARING.

The "Two Bills" New York office is now in full swing of activity. Billing for the New York engagement will commence next Monday, almost a week before the Ringling Bros.' outfit leaves the Garden. On Monday also rehearsals will commence in winter quarters at Bridgeport and continue daily. The stock of the show arrived in Bridgeport last Sunday. Next week the Indians and cowboys will arrive to participate in the preparations.

George Connors is bringing the Indians in from the reservations. Johnny Baker has already made out his diagrams for the different displays. Fred Hall, the show's story man, went to work Monday.

The Wild West follows the Ringling show in immediately at the Garden, and opens there April 27. The latter organization goes from the Garden to its tent in Brooklyn, and from there to Philadelphia.

## NORTH WITH GENTRY SHOWS.

Tom North, who was with the Ringling Bros.' Circus as one of the "relay story men," is now attached to "The Newly Weds." The show closes to-night, and North will leave New York immediately to take up the work of press man for the Gentry Shows, joining in Ohio.

Frank O. Miller takes the place on the Ringling press staff made vacant by the retirement of North. Miller was with the Shuberts last winter, and for a while, lately, manager of the Colonial, Cleveland. Mr. Miller goes to work with the circus organization May 1. He has been with the Ringlings before.

## PASS FOR EVERYTHING.

The Sells-Floto Show has issued a "Special Invitation" pass for 1900, which allows the holder to visit all departments of the circus, including the big ring entertainment and side shows.

If the guest is the least bit hoggish he may travel all season with the show on the invitation. It also includes free meals at the cook tent, free peanuts, lemonade, and in the language of the pass itself, "to make yourself at home without any cost whatsoever to you."

Miller Brothers are contracting with the railroads for their "101 Ranch," making provision for 21 cars. The outfit is now touring in Kansas. It is in Arkansas City, Kan., to-day.

It has been definitely decided by the Ringlings that the Forepaugh-Sells circus will again appear under that name next season.

The New York Hippodrome celebrated its fourth birthday last Monday. Since the opening 1,909 performances have been given in the big playhouse, witnessed by 1,219,863 persons. In the same period nine productions have been made and an average of 900 employes have been on the pay-rolls.

The Rose Edythe Ballet Troupe have been engaged for the Frank A. Robbins Circus. Miss Rose has arranged several new ballets for the act.

## CINCINNATI STORM CENTRE.

Breaking a long-established custom the John Robinson Shows Combined will open the season this year outside of its home city of Cincinnati. The initial 1900 performance will be given in Circleville, O., April 26. In all likelihood the show will return to play Cincinnati later in the season.

That town, from present indications, is going to be a circus storm centre within a few weeks. It is reported that "101 Ranch" has contracted to show there some time during the first two weeks of May. Later the Wallace-Hagenbeck outfit is due to arrive, and the same lot has been taken for the Barnum Bailey show. Whether the Wallace and Barnum shows come in close together is not a matter of outside information, but it is the understanding that both will play the Ohio town.

The old Cincinnati circus lot is no longer available. It has been taken over by the city and made into a public park. Instead the shows will play out in Cumminsville, a suburb. This new stand is said to be unsatisfactory, particularly during the spring freshets of a nearby stream.

## ANNOUNCES GATES AS BACKER.

Denver, April 15.

H. H. Tammen's paper, The Denver Post, announced on Tuesday that John W. Gates had allied himself with the Sells-Floto Circus interests, and is now the principal financial backer of the show. Mr. Tammen is heavily concerned in the Sells-Floto Shows.

## "TRAINED FLIES" SAYS "AMERICAN."

In the New York Sunday American recently appeared the following. It is only paralleled by a story written some years ago by William Raymond Sill about a troupe of educated frogs:

"London.—To prove that house flies can be trained to do circus tricks, moving pictures have been established in London, showing the educated flies twirling dumb-bells while lying on their backs, balancing weights larger than themselves, nursing dummy babies, and doing treadmill exercise.

"The pictures were shown to the Royal Photographic Society by F. P. Smith, who explained that training house flies required only a little patience and carefully prepared appliances. The only discomfort to the fly, he said, was involved in its being imprisoned for a day or two.

"On being released, although the fly's wings were uninjured, it would show no desire to escape, but instead would appear willing to perform its required tricks."

Paul Tausig, the steamship agent on 14th Street, New York, has been appointed a local ticket agent for the Delaware, Lackawanna & Western Railroad. Mr. Tausig already represents the Lehigh Valley road.

Niblo's Talking Birds sail for home April 28. Franco Piper leaves April 21. W. C. Fields will go across May 12. The Four Bragadons start April 24. Geo. Mozart leaves on the same boat with Mr. Fields. Holden's Manikins take the Majestic May 5. Paul Tausig arranged the transportation for all.

Hardeen, "The Jail Breaker," plays the Greenpoint next week.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

Frank Morrell, Hammerstein's.  
"Collie Ballet," Fifth Avenue.  
Daphne Pollard, Fifth Avenue.  
Eltzing (New Act), Plaza Music Hall.  
Lillian Wright and Her Dancing Boys,  
American.

Hilda Hawthorne, Third Avenue.  
Harry Brown and Co. (New Act), Ful-  
ton.

FitzGerald and Wilson, Columbia.

Lulu and Fen Dalton, Columbia.

Vivians, Columbia.

The Cramers, Columbia.

Six Pierrots, Columbia.

Johnson and Harriett, Perth Amboy.

Friend and Wellington, New Brunswick.

Julius Steger and Co. (5).

"The Way to the Heart" (Dramatic).  
32 Mins.; Full Stage (Special Interior).  
125th Street.

Julius Steger has accomplished the unusual feat of following a remarkable success with a new vehicle that easily equals its predecessor. "The Way to the Heart" reaches for big things in a splendid, dignified way. There is a fine quality of exalted sentiment about it that is sure of universal appeal, just as there was in "The Fifth Commandment." The piece is by Ruth Comfort Mitchell. It tells the story of two brothers, for many years estranged, one a hard, unsympathetic man of business, the other his exact opposite in heart and mind. The conflict comes in the effort of the younger to turn his brother's ambitions to a bigger, broader way of living than the hoarding of money to the exclusion of all human sympathies. The action centres on a threatened strike in the rich brother's factory and his rescue from financial ruin by the other. The capital vs. labor question is touched upon, but the discussion enters vitally into the story and is admirably handled. The production is "Belascoesque" in its fine taste and exquisite nicety of detail. Every art of stage setting and lighting effect lends its weight to advancing the atmosphere and meaning of the scenes, while the strain of a simple melody, always the most delicate expression of sentiment, runs through the act. Mr. Steger is the same sterling actor and here has a fine, manly role. His support is excellent. Maud Earl has improved immeasurably. She makes a charming girlish figure as the rich man's daughter. Mr. Hollingsworth was the financier and Mr. Hearn a lawyer. Mr. Romano is in the cast, but does his harp playing off stage in one or two scenes. Wednesday evening before a top-heavy house and in a very late position the act ran over half an hour and scored tremendously. No more thorough test could be applied to its quality. *Rush.*

Victor and Nettie Hyde, from the "Fluffy Ruffles" show, will enter vaudeville in a comedy skit written by Carter De Haven, named "The Split-up." The piece describes the separation of a vaudeville team and the formation of a new partnership. Edward S. Keller is in charge.

## NEW ACTS OF THE WEEK

Al Fields and Dave Lewis.

"The Misery of a Hansom Cab" (Comedy  
Singing and Talking).

25 Mins.; One (Special Drop, 6); Two  
(Exterior, 3); One (16).

Orpheum.

Al Fields and Dave Lewis, reunited under their old team name of "Fields and Lewis," have a winner in their present talking and singing (mostly talking) act. At the opening Fields is a cab driver. In "two" the "cab" is shown, the most dilapidated affair imaginable, with a "prop" horse. Coming back into "one," they have some talk that ranks with McIntyre and Heath's "cheese swamp." In it each describes what their forefathers (who were respectively a "tea tester," "sugar feeler," "hop peeper" and "beer listener") did. They also talk of valuable glass and baseball mines they discovered. The finish is a song having a tangled chorus. Two "plants" are used, one on the stage, another in the audience. It gives a first-class ending, being well worked, but brings the act out to too great length. The parodied medley just previous might be taken out for shortening. Also the free advertising. That is very "raw." An auto wheel is advertised on the well painted special drop of the 23rd Street ferry houses, while a music publisher is mentioned at the finish. Lewis, who is working semi-straight, hands out an unnecessary announcement for the last song—if it is a song. He does more talking in total than Fields, who, at the Orpheum followed manuscript, keeping away from ad lib matter. Al is wearing the same suit of clothes as when with Fred Ward. That is nothing against him, however. The act was a laugh all the way at the Orpheum, and they were an equal hit to anything on the big ten-act program there this week, and in the next to last spot, following one of the best shows of the season. Perhaps if the laughter and applause had been weighed or measured, Fields and Lewis would have been adjudged "the" hit. They can go anywhere. *Sime.*

Sensational Boises.

Casting.

12 Mins.; Full Stage.

Colonial.

The Sensational Boises add novelty to a very good casting act through a woman as one of the bearers. She is slight in appearance, wears a full soubret costume and looks anything but capable of this work. The woman, however, handles a male flier, seemingly heavier than herself, capably. Another girl, rather small, is the second flier. She figures little in the proceeding. The usual routine is run through quickly and surely. The more difficult feats with both bearers are not shown, but this is easily atoned for by the work of the two men. The "loop" and others of the more showy tricks are executed. A third bar is used which affords a little variety to the regular casting. The act closed the bill at the Colonial, following a long program, doing very well. *Dash.*

Miss Odette Valery.

Dancer.

15 Mins.; Full Stage (Special Setting).  
Fifth Avenue.

With the program calling Miss Odette Valery "The wondrous and divine," and with Valery coming directly into American vaudeville from the Manhattan Opera House, it doesn't seem exactly just to dismiss her with a line, especially as "Valery" became a household word in London during her run of several months at the Coliseum. Perhaps Valery did more than a "snake dance" across the water. There isn't any doubt she can extend herself a great deal further than may be seen at the Fifth Avenue this week. Valery must have been a ballet dancer some time in her career; a premier, perhaps. Though the woman ambles about the stage in her bare tootsies, she cannot keep off her toes. But the "snake dance" is all she does. An assistant in blackface or maybe a real Oriental girl hands her the snake which helps along the impersonation of Cleopatra going to her finish. That snake is a wonderful contortionist, but as a "snake dancer" Valery is simply ordinary. We must judge all snake dancers now by Princess Rajah. Rajah did other movements besides gilding about with a reptile. Valery sticks to the squirming little serpent, but her appearances all around suggests that were she to emulate Rajah on the latter's general dancing plan, Valery would have a lot of on-lookers watching when she did the backward moves. Otherwise Odette is dull in her dancing. Even the snake has an easy time of it. The woman seems a trifle beefy, but there's no "Salome" costume for wide display. A meagre expanse of chest and a flash through a sort of sheath skirt at the other end, complete the suggestion conveyed by both mild exposures. That's all. 'Tis enough. The trouble with Keith & Proctor seems to be that they think of something after it has happened. Hammerstein's beat the snake thing to a whisper in New York ten weeks ago, and held on to Rajah for a couple of months after that. *Sime.*

Alf Ripon.

Ventriloquist.

12 Mins.; One.

American.

Alf Ripon follows the single "dummy" arrangement in a comedy routine involving not a little novelty. Ripon wears Scotch plaids, and the "dummy" is dressed in an accurate fac-simile. The "dummy" is made to sing several songs, one while the ventriloquist holds a cigarette in his mouth. The voice is uncommonly sweet for this sort of work. It is probable that another style of collar would conceal a noticeable working of the muscles in the voice placer's throat while he is talking. Some of his best laughs were skillfully built up by periods of silence while the "dummy" was manipulated for good comedy effect. This was when the ventriloquist was reading a telegram brought in by a stage hand. The scheme resembles that worked by Ed F. Raymond. *Rush.*

Cecil Lean and Florence Holbrook.

"Just As They Are" (Musical Comedy).

21 Mins.; Three (Parlor); Can Close in  
One.

Orpheum.

When Mr. Lean and Miss Holbrook made their first exit Monday evening it seemed the act had been very short up to that point. A glance at the watch, however, told that eighteen minutes had so quickly passed. There is no better recommendation for an act than that one does not notice time flying. Three minutes afterwards were also given. Closing the first half at the Orpheum, a finish in "one" became unnecessary, but the turn has been framed up with this advantage—space for the stage manager handy when required. Cecile Lean and Florence Holbrook are huge favorites in Chicago, professionally and socially. They were the stars of the stock musical company at the La Salle in that city for ever so long. To the east, they are familiar as principals in "The Soul Kiss" once—for a while. In that production Mr. Lean and Miss Holbrook introduced around here the "patter" or "chatter" song. Few "imitators" have missed it since. The Lord only knows the others. The "patter" number is Mr. Lean's own. Playing for the first time in eastern vaudeville the conceiver of the "patter" has brought back another, this time with variations, assisted by Miss Holbrook as of yore. It is going to be as widely "imitated." They use it at the finale as the chorus to "Willie Off the Yacht," one of their five songs, all having the music composed by Miss Holbrook. The lyrics are equally divided between Colin Davis and Mr. Lean. Mr. Lean has the best of it in the compositions, his "The Fan" song being as bright a bit of writing as has been sung about. It is a "baseball" number, with the "business" by the singer (Lean) doubly making it. One natural position assumed brought a roar of laughter and wild applause. The first selection sung by Miss Holbrook at the piano, "Ye Olden Time," is but an ordinary verse and melody. It should be changed for the same reason the couple should not respond with their original "patter" from the show. Neither is worth it, especially the latter, of which the public in New York has grown tired through hearing the words so often, though it is cheerfully admitted no one or ones can deliver the verse as these Chicago people do. "Me for Michigan" is somewhat topical, but the subject matter is too far from home. The couple are at home or in a hotel suite. Late for the theatre, they go over the manuscript of a sketch. It is not a "rehearsal." They read the lines with the "author's directions." After one, the author has said "Wait until the laugh dies." That received the laugh; the line did not. Lean makes the act. He gets over easily. Miss Holbrook has appearance, doing considerable without pushing herself forward, having a pleasing although rather small voice. Her odd costume is an attraction, though. She is wearing some Persian-effect waist (in material) with a plain pink skirt. It is peculiarly attractive. "Just As They Are" is just as they are, and very good, for Lean for vaudeville makes a first-class entertainer; Miss Holbrook helps and fills out the picture of a catchy clean act, with original matter, only. They were a success without any doubt at the Orpheum. *Sime.*



**Fred Fischer and Maurice Burkhardt.**  
Songs.  
16 Mins.; One.  
Lincoln Square.

Opening at the Lincoln Square this week. Fischer and Burkhardt have a highly diverting specialty. Aside from the interest an audience finds in having popular songs sung by the writer, the pair have worked out a vaudeville act which is worth while on its merits. There is a bit of talk, some capital "rag" piano playing, character costume changes and plenty of popular music. Mr. Fischer is at the piano throughout the turn, playing alone while his partner is making several changes and accompanying the duets. Both have agreeable voices. A touch or two of "flossy" harmony tickled the gallery largely. The way the pair handled several dialect songs was a good deal of a surprise. Burkhardt did extremely well with an Italian number ("Brudde Sylvest") in costume. Perhaps the couple might do a little less talking about their own music and let the announcements go, but most of the rest was good-natured "kidding" and escaped being too personal. The Lincoln Square crowd liked the specialty thoroughly, and gave no uncertain voice to their appreciation. *Rush.*

**H. Bothwell Browne and Co. (3).**  
"Cleopatra." (Burlesque).  
21 Mins.; Full Stage (Special Set).  
Columbia.

Burlesque is not quite the name that should be given the production that Bothwell Browne and Co. are showing at the Columbia, although to all reasoning that is what it is meant to be. There is horse play a-plenty, some funny; much anything but that. The story proper receives no attention at all, really leaving no room for a burlesque. This perhaps is all right for the Columbia, where they wouldn't know anything of the story anyway, but before an intelligent audience there would be no base for much of the foolery. Mr. Browne has spared no expense in putting on the offering. An elaborate Oriental stage setting makes a very becoming background for his Oriental dance. The dance is easily the best thing in the piece. It is a Rajah affair in which a live snake figures. That is, the snake showed signs of life a couple of times when it was pinched hard enough. Mr. Browne does exceedingly well with the dance, just how well may be judged by the fact that he held that Columbia audience without a murmur for four solid minutes. Of course this may be due to the fact that they thought Browne a woman. The handsome costumes also brought Mr. Browne into the limelight. His attempts at lighter work are rather weak. Browne has not caught the right idea of burlesque, not taking it seriously enough. A little more seriousness would aid. The same may be said of Ernest Young and Paul Stanhope. One is Anthony; the other Anthony's body servant. Myrtle Gild has a small, unimportant role. There is plenty of material in the piece, but it needs a good bit of tinkering for the better houses. *Dash.*

Sam Dessauer is fixing up a supplementary season for "The Big Review" which will run later into the warm weather than is the custom. He wrote to one manager this week asking to have the week of June 7.

**Lynn Pratt and His Own Company (2).**  
"The Blue Danube" (Comedy Drama).  
26 Mins.; One (Special Drop, 11); Three (Parlor, 14); One (1).  
Fifth Avenue.

Sewell Collins wrote "Awake at the Switch." The reports or reviews of the first Sewell Collins vaudeville piece agreed it was a light, frothy affair, swallowable at one draught, with a lot of tickling going down. But in this Mr. Collins' second, and perplexedly named "The Blue Danube," Sewell becomes a conundrumer. There are a couple of riddles in the story. The conundrums are: Firstly, When a person is rendered unconscious by a blow, does that person dream while unconscious? Secondly, if the person dreams when beaten into unconsciousness can they by any scientific or occult theory be pleasant dreams after having been unpleasantly inspired? These two bring about the third proposition: If a person may be forcibly placed in an unconscious dream state, and have pleasing flighty visions, isn't that an efficacious remedy for insomnia? The "dream" thing as a foundation for a vaudeville story has grown almost as prevalent as the "hell" finales. Bud Adams is a bum; so is Cal McGurk, his pal. Cal tells Bud he is wise to any blood with currency on his person, and can pick 'em from the counter-jumpers making a four-flush. Cal agrees to signal Bud when the currency holder comes in view. John Barton Brown, a clubman living at the Hotel Plaza (on the special drop in "one"), enters Central Park. Cal signals. Bud holds-up with a gun. John slips the salve to Bud, sending one over to Bud's jaw. Bud takes the count. Drop up. Bud in chair of the Brown parlor at the Plaza. John in another chair. The clubman showers money on the highwayman. A butler brings in a meal. Then the lights again, with Bud back in stuporville on the park sidewalk, where Cal discovers him. Bud says, "What in hell did you wake me up for?" and "The Blue Danube" flows on to the next week's stand. There is a plethora of dialog. The highwayman is insistent for a "bucket of suds" even after "sparkling Burgundy" (better than "White Seal" for stage use, anyway) has been ordered. The "bucket" is the slang, about all. John Brown said at one time to Bud, "You are a bum crook." That is the criticism of the piece as played. Mr. Pratt is too legitimately a leading man to carry the dual role in the style demanded by either. As a leading man, Mr. Pratt is always liked; in a sketch suitable to his usual methods there is a chance of passing, but Mr. Collins has poorly fitted him. As for William Stuart, who plays Bud, "the bum crook," he doesn't commence to grasp the possibilities, making little of a "fat" role. The sketch is in the middle road. With a company conceiving it rightly, it would be a good semi-comedy number. Just now the piece doesn't waver to either side. Messrs. Pratt and Stuart will hardly ever make much of it, even with constant playing. They apparently have not been trained in the groove the sketch is intended to run in, though the piece doesn't run any too quickly or deeply. One help might be to take the "dream" out. Of course, but then the finish! Of course, the finish, figured as ninety-nine one-hundredths. *Time.*

**La Titcomb.**  
Horse Act.  
14 Mins.; Full Stage (Special Setting).  
Orpheum.

La Titcomb is a woman of voluptuous form. Seated astride a horse, in tights, she presents a picture guaranteed to remain indelibly in the mind's eye until some one more striking comes forward to remove it. Dressed in white, on a pure white horse, against a black-draped background, with light effects, La Titcomb gives an unusual "sight" act, including singing, posing and horse tricks, with some pretty "high school" exercises. A revolving ring and the American flag thrown upon her gave an applause winning finish. Her appearance is beyond good looks. La Titcomb's voice recalls a comic opera soprano in a minor role, but still, comic opera sopranos don't sing while mounted unless it be on a "prop" animal or throne. The opening posing scene is nicely worked with lightning and rain effects (picture machine made). The horse is well trained and handled; the stage neatly draped, but there is that circus ring whistle for cues. La Titcomb can surely be counted upon for an attractive and picturesque number. If she never becomes great as a drawing card, she will always remain great for herself—while the tights last. Where is the horse which could detract attention from a woman's legs which look as though they were in the 3-star class? *Time.*

**Three Lucifers.**  
Dancing.  
12 Mins.; Full Stage.  
Columbia.

The Three Lucifers, two women and a man, closed the program at the Columbia with a very interesting acrobatic dancing number. To the man, who is a first-rate contortionist, falls the brunt of the work. He uncovered a few new ones in the kicking line and wisely made his contortion work funny rather than repulsive. One of the women is also a contortionist and a ground tumbler of no mean ability. Besides this she is a dandy looking girl, and if there is any one who can get higher than she does on the "hitch" kick, they will rival an airship. The act is a first-rate number of its kind and scored. *Dash.*

**Yule and Simpson.**  
Songs and Imitations.  
14 Mins.; One.  
Columbia.

Yule and Simpson came very nearly pulling down the hit of the bill at the Columbia Wednesday night. The pair, a man and a woman, open in "kid" dress, the man, weighing in the neighborhood of two hundred, wearing a Buster Brown get-up. The talk at the opening is not good but a first-rate "kid" number got them away, although they are not getting all they should from it. The man does a few imitations finishing with a burlesque grand opera that made the Columbia bunch laugh themselves into tears. They finish with a singing number that brings the woman back in long skirts. The dress is most unbecoming and the woman should stick to the "kid" costume, which shows her to much better advantage. If either is to make a change, the man should do it. *Dash.*

**Rinaldo.**  
Violinist.  
11 Mins.; One.  
Lincoln Square.

Rinaldo has been playing about in the west for quite a while. The wonder of it is that it took him so long to reach New York. As a single instrumentalist he is unique. Dressing in the seedy costume of a street musician and without a spoken word or a gesture, he actually makes a character study of a rather stupid, absent-minded sidewalk player. Rinaldo ambles on without a glance at the audience, slowly takes a position in the center of the stage. After a momentary pause he quietly raises his violin and begins to play. His face is absolutely expressionless except at such moments as it lights up with flashes of half-enthusiasm during a spirited passage of music, then lapses back into blankness. In all his playing Rinaldo makes use of curious bits of what might be called musical sleight-of-hand, and secures curious trick effects that take tremendously with the audience. The straight playing is always strong and frequently brilliant. Monday night Rinaldo was a splendid success. He left the audience fairly shouting for more. *Rush.*

**"Menetekel."**  
Illusion.  
14 Mins.; Full Stage.  
American.

The illusion, which has been shown over here by Max Berol-Konorah, is now in the hands of Felix Berol, a brother of the originator. A large paper screen is suspended in the middle of the stage, held by ropes from the "gridiron." It is made to sway gently from side to side, and while in motion a small ball covered with colored ink moves backward and forward, leaving a trail of writing. The mysterious writing is made to answer questions asked by members of the audience and do other feats. Mr. Berol has a foreign accent in his speech, and some of his remarks were hard to catch. The audience liked the illusion Monday evening. *Rush.*

**Saunders and Cameron.**  
Comedy Juggling.  
12 Mins.; Full Stage (Parlor Set).  
American.

Opening the show at the Music Hall this week (their first appearance in New York) Saunders and Cameron passed nicely in a light way. The position was against them. The man does most of the work, a good-looking woman, in French maid attire, acting as his assistant. He wears the tramp makeup, rather suggesting W. C. Fields in appearance, although he does none of the latter's work. The trick of Salerno's of tossing an envelope into the air and opening it as it falls, was neatly executed. The juggler uses several balancing tricks with spinning plates that make the act drag for a minute. The quick, swiftly-moving tricks bring him much more. *Rush.*

(Continued on page 28.)

Charles Lee Calder, husband of Francesa Redding, is now in charge of Ed Gallagher's booking office in the Holland Building, during the latter's absence in Europe.

## ORPHEUM.

One of the best all-around bills of the present season is at the Orpheum, Brooklyn, this week. Monday evening a couple of theatre parties had the house about bought up. Every few minutes some one of the acts read a "telegram" or so. These "locals" caused no riots even in the sections of the theatre directly affected. Three new acts, each making good, gave the program a polish for newness and variety. Cecil Lean and Florence Holbrook, Al Fields and Dave Lewis and La-Titcomb are under New Acts.

Clarice Mayne, in a return date at the Orpheum and her final appearance on this side this season, suffered a little following the Lean-Holbrook number, which also had a piano. Miss Mayne claims she is an imitator, but she does ever so much more with "I'm Longing" (straight) than with anything else. This is partly through her accompanist, James W. Tate, a comedian with a natural comedy face. He "makes" the new opening song, "The Garden Wall." Somebody had to; the song isn't there. Connie Ediss, Lelia McIntyre, Mabel Hite, Harry Lauder and Alice Lloyd were Miss Mayne's subjects Monday. The Misses McIntyre and Hite are inserted recently. As "imitation" is the universal "bunk" on both sides of the water, Miss Mayne should determine if she returns to bring Mr. Tate back with her, singing her own songs only. She is a pretty girl, looking prettier than ever in a new gown at the opening.

Another act from England on the program is The Tomsons in "The Master Mystery." The only "master" in it is the masterly manner in which the illusion is bungled up in the working. An announcer talks too much, and a great deal of time is wasted endeavoring to secure a "committee of ladies." The feature of the act is how the "medium" strips to tights, outdoing any "Salomer" around.

The trick is "cabinet work;" the newest thing in it the woman undressing. A dirty portiere, which might have been grabbed from a tenement house window, covers the front. The cabinet itself is built upon the stage. The woman enters it in a black veiling covering. Under strong colored lights, she reappears in white and red veillings, after first throwing out a bird and flowers. Colored spot-lights have a peculiar shading influence upon some materials. W. T. Stead, a noted London editor and, like many other newspaper men, strongly inclined towards a belief in the supernatural or spiritualism, gave "The Master Mystery" a vogue in London through free publicity. That didn't make the act worth importation. It might create some talk through mild curiosity in a small town. For cities, the woman's almost worse than nudity and her manner of becoming so are the only things that will stir any comment, then momentarily only.

Just as funny as ever Jimmy Rice, with his partner, Howard Prevost, who has not lost one whit of his gracefulness, scored the same old riot of laughter and applause.

Another popular number is Waterbury Brothers and Tenney, with enough new comedy matter and music to call themselves a new act. Tenney has a "wireless" on his "trunk-yacht," while the chimes such as the Swiss Bell Ringers did years ago on partially filled water glasses, proved a big applause winner as

skillfully played by the Brothers. A dandy set of bamboo chimes closed.

The Five Juggling Jordans opened the show with their fast club work, the three-high the spectacular feature. Lillian Tyce "No. 2" had difficulty in breaking away after her Irish songs and "camolla," or whatever Miss Tyce's trade mark is called.

"Skigie" it was who wanted to know why Dan Burke didn't have a new act. There is no reason for a new act. Mr. Burke would not change his dancing—at least, let us hope not. That is the main portion, and what a relief from "buck, wing and hard shoe." His girls are singing and dancing very well. It is a pretty number. The "Album" might be taken out, when Mr. Burke and his act could go on forever. He could not have done better anywhere than at the Orpheum.

Stms.

## 125TH STREET.

Up in Harlem they have a big show and a decidedly good show, which, as perhaps you've noticed, do not always mean the same thing. The merit of the entertainment is spread out evenly, working up to the best values as the program advances. One curious thing about the arrangement was the placing of two acts in the reverse of the accepted order. "At the Waldorf" was "No. 4" along about the position where one would ordinarily expect to find a dramatic sketch, while Julius Steger and his company were second from closing, where a flashy, "eight" sketch such as the Lasky offering might be expected to occur. The scheme worked out nicely. That uptown K-P establishment hasn't a great deal of use for the polite poster-girl sort of tabloid musical comedy. If you don't believe it look over the experiences of "The Love Waltz" et al. there.

In the body of this week's bill there is plenty of the right sort of comedy. Clifford and Burke, going from next to closing to two places forward and exchanging position with Mullen and Corelli, had 'em going in fine shape. The Steger playlet quieted the house a bit, but the comedy-acrobatic pair were hardly a minute in getting them back into the vaudeville spirit.

By the way, how does it happen that Mullen and Corelli have been so seldom within reach of New York vaudeville goers? In their very important position at the 125th Street Theatre they were deservedly a veritable riot. The comedian of the team has new methods of getting over laughs. And besides, are there enough comedy acrobats who can talk and still be funny, that one such should be made to explore the "woods" for the greater part of his life? Also consider the straight acrobat. In his whole routine there is scarcely a feat that is in general use. To be sure, he acts mostly as a foil for the comedian, but he makes a most effective foil and a good tumbler besides.

"Oh, the toil we waste," moans Walter Shannon, quoting one Kipling in an effusion called "The Vampire." That's the one line in the piece that has any subtlety of humor. There is plenty of hurl-it-at-'em comedy, but this is real inward-chuckling humor. Kipling didn't write those lines for a "recitation" in a musical comedy sketch, and whoever is responsible is taking advantage of the

author's foreign residence to use it! The effort is above Shannon. What he does do to the queen's taste is to make a most impressive leading man. How much better it would be if he confined himself to that exclusive line of endeavor. "At the Waldorf" is an attractive scenic production with a touch of "girl" interest and a laugh or two. That's all.

The Piquays opened the show with their very neat and well constructed specialty. The woman is an unusually shapely—one might almost say conspicuously shapely—figure in her green tights. The Piquays do a clean routine of equilibrium work with a good novelty finish in the hand-stand dancing of the man. Harlan Knight and Co. are deservedly coming into their own, this being their first appearance in the city. They make an obvious play to the galleries in some of their work, but their main appeal rests upon the solid foundation of real characterizations.

The others were Tom Brown and Siren Navarro (colored), song and dance, and the novelty turn of Isabel Butler and Edward Basset, which closed a big show and held the audience in to the pictures.

Rush.

## COLONIAL.

It's good vaudeville at the Colonial this week, although there is a slight shortage in the comedy department. Eddie Leonard and Jack Hazzard return to the varieties after a season in other fields. Newell and Niblo reappear after over a year's absence, and Frank Stafford and Co. and The Sensational Boises, both new to the house, made a very agreeable collection of new faces.

Vesta Tilley remains at the head of the bill for her second week. There is no question that Miss Tilley has a very classy following. The house Tuesday night, which was not filled, was composed largely of the come-in-automobile kind. They were very enthusiastic over the artistic impersonations of the clever English woman. Six songs and a speech were demanded. Miss Tilley's trade mark, "Following in Father's Footsteps," and "Sidney's Holiday" (new) carried the most weight. The latter is a capital number and is given in Miss Tilley's best style.

Eddie Leonard and the Gordon Boys are doing the same specialty seen in vaudeville before their season with the Cohan & Harris Minstrels. The numbers have been changed and the trio have profited by their stay away. Leonard, always a graceful dancer, seems to be extending himself more than formerly and he has never shown better form. His funny, attractive "Wha, Wha, Wha" singing made a great noise with the house.

John E. Hazzard, all the way from "Gottenburg," seemed to satisfy everybody but himself. He acted a bit nervous and undecided as to whether the house was going to stand for him or not. It was all right, Jack, you were simply up against a bunch that take their laughing inwardly. Vaudeville can boast of no better dialectician than Hazzard. He is not confined to any line. His dialects come easily. Mr. Hazzard should stick to this style of work entirely.

It takes a little time to get "Pixley's Prodigal Parents" going, but when it starts there is no let up in its laugh-producing qualities. Mrs. Gardner Crane is

the central figure in the little comedy and she carries the responsibility with ease. Gardner Crane is in action in a good-natured, whole-hearted manner which gives the piece its needed breeziness.

Frank Stafford has framed up a little production for introducing his imitations and whistling specialty. The act opened after the intermission, and was a big success. Mr. Stafford deserves much commendation for his close attention to detail and his well-worked effects. The set shows a woodland scene, and the surroundings add greatly to his efforts. Marie Stone is the company, adding dressiness to Stafford's whistling. The twilight at the finish gained a round of applause by itself. The act is finishing in "one," perhaps a necessity this week. It should not be done where it can possibly be avoided.

Newell and Niblo gave their extremely neat musical offering too early for full measure. Saxophones and xylophones only are used. The music is of a high order. The couple are away from all others playing the instruments in the matter of selections. The dressing is also out of the ordinary, and the act leaves a decidedly good impression.

Vinie Daly, "No. 2," was the big surprise of the evening. The dancer was a tremendous hit and with the house but half full. Miss Daly has taken on some weight, but her dancing, if anything, has improved. Her voice also appears to have gained in volume and sweetness.

"The" Quartet followed Miss Tilley in the next to closing position, too hard a spot for comment. The Sensational Boises, New Acts.

Dash.

## LINCOLN SQUARE.

This week's frameup at the Lincoln does not work out like a Morris bill. Out of the whole number there are only four comedy acts, and on the whole evening the laughing values fall rather short. Two sketches in the center of the bill separated only by Rinaldo (New Acts), a violinist, gave the program an appearance of slowness. The sketches were Laurence Irving and Mabel Hackney, and Wilson Franklyn and Co.

The rough comedy of the latter's offering, "My Wife Won't Let Me," drew noisy laughter, but the affair is rather a strained attempt at farce. The humor of the piece should be made to arise out of the situation which it develops, but instead the principals have been led into horseplay to catch easy laughs. It undoubtedly did this. However indelicate the presence of Lynn Darcy's appearance in the home of the clergyman may be, there is no denying she is a glad and joyous picture in white tights.

"The King and the Vagabond," the Irving-Hackney piece, is a delightful bit of playing, but it is too long or too lacking in fast action to hold the uncertain attention of a vaudeville audience. During some of Miss Hackney's long speeches there was a distinct feeling of restlessness in the upper part of the house, although at the final curtain came a spontaneous burst of applause. The act is in its second week at the house. This might have had something to do with its reception Monday night.

The big laugh of the evening went to Blake's Circus, down close to the end of the show. The opening work was a bit

rough, perhaps due to the recent addition of monkey-jockeys on the ponies. The "unridable" mule at the finish went with one big whoop. Campbell and Barber, comedy cyclists, and Fred Fischer and Maurice Burkhardt (New Acts) shared generously in the laughing honors.

Saharet followed a short intermission, doing very nicely in that position. The dances keep the stage well occupied with motion and color and the striking beauty of the dancer completes a most agreeable picture. The Brothers De Wynne closed the show with their very excellent acrobatic novelty. They appropriately term themselves "The Nonchalant Acrobats." Novelty in this class of acts is scarce and the quiet pair have developed one of the first class.

Emma Carus has shifted her Lauder song up to the opening and is using a new one to finish with. It has a good comedy lyric, but a most commonplace melody. The final verse is not in the best of taste, despite the big laugh it brought.

Hale and Corbin were "No. 5." The illustrated sheet gives them a good enough opening, but it should be replaced by another drop before the lights are thrown on. The brilliant playing gave the pair a good finish. The Two Rosebuds, a lively pair of dancing girls, opened the show pleasingly, followed by the inevitable "ill. song" singer. *Rush.*

#### FIFTH AVENUE.

If the Fifth Avenue bill played on Monday as programed it must have been a pippin, with one of the few hits opening the show. On Tuesday evening Franco Piper, a big applause winner, was "No. 3." Mme. Renz' horse act, programed "No. 3," was sent down to the bottom where it probably belonged from the start.

The Chas. Ahearn Troupe opened the bill Tuesday evening. In the light of what followed, Mr. Ahearn and his comedy bicycle act, the laugh getter of the show, were placed just right, for the big-named list flopped over each other on the way down towards the Empire City Quartet, next to closing, following fifteen minutes of Odette Valery in the deadead number probably ever placed on a vaudeville stage. Even some of La Sylphe's year-old "Salome" settings could not save the act.

Lynn Pratt and Co. in a sketch (New Acts) didn't do any too well, while the Andrew Mack piece "Blarney" hit the floor early in its progression.

Bertie Herron had to appear "No. 2" in a pretty green soubrette dress. Miss Herron has some new talk, excellent, almost all of it, especially the "pianola" story, but it didn't "get over" very well. She may have been on too early. It was the "Hello" song and blackface finish that counted. Perhaps if Bertie would chop that Hebrew story, black up earlier and tell some of the stuff while under the cork, it would be better. It's pretty hard for a girl in short skirts to make people believe she is a monologist.

The house enthused over Piper and his banjos. Several bows were taken by him before consenting to play the "Pilgrim's Chorus" from "Tannhäuser." They liked that, as well. In the trick work, it seems Mr. Piper is concluding with a less showy feat (playing and juggling four instruments) than his whirling of seven earlier. Piper's best is the rapid spinning of two,

#### HAMMERSTEIN'S.

The show at Hammerstein's this week is in the second half of the program. That holds the novelty and afforded the more amusement. Pauline? (second week) and Charmion, the closing and next to closing acts, respectively, made the finish the strongest portion of the entertainment.

Pauline's value lies entirely in the comedy of his mesmeristic act. Vaudeville audiences know little of hypnotism, caring less. When the "scientific" side takes hold it becomes tiresome, and they no longer care for it. This should have struck Pauline at his first performance, and the scientific demonstrations scratched. To many women the "demonstrations" are nauseating. Monday night there were a few who left the house with pale cheeks and shaky steps. As to the real vaudeville worth of the act, the comedy, Willie Hammerstein would have had to search for many a moon without being able to turn up another to compare with this. Pauline has shifted his experiments about this week, and can shift them about for as many weeks as he will play the house. Closing the show the act was a yell.

Charmion was a most important factor. The program adds her to the now somewhat lengthy list of "perfect women." This doesn't bother Charmion. She is busy every minute. The trapeze work is a mere detail. It's there, and it's very good, but it is the running talk Charmion keeps up while going through the tricks that catches. A peculiar chirpy voice aids this not a little. The Monday night's audience was most friendly. She was holding conversation with two or three people all the time. This placed everyone in the best of spirits. Charmion is an ideal act for Hammerstein's. It is safe betting she will soon be back there.

The Fred Karno Co. are again at the house, playing "A Night in an English Music Hall." The act has been seen around New York so many times that all count has been lost. It is just the same big laugh it was when first produced, and is one of the vaudeville wonders.

The Musical Cuttys sent over a sure enough hit, even though the act seems to be sliding back. There is more of the usual musical turn about it now. Noise rather than music appears to be the present aim. The taller of the girls is doing herself a grave injustice through carelessness in making up.

George Mozart did very well. "No. 3" is a bit early at Hammerstein's, and the first part of Mr. Mozart's specialty suffered accordingly, but he was there at the finish.

Elsie Boehm should not attempt more than two songs at this house. Especially so early. The first and last numbers would have sent her away nicely.

The Reiff Brothers opened the show. Cressy and Dayne were on the bill.

*Dash.*

playing both simultaneously. He follows this by spinning one across the stage. The order should be reversed. Each trick, though, brought voluminous applause.

A couple of new "freak" machines have been added by Ahearn to his bicycles. Some new comedy touches are also in the act. He was a big laughing success. Ahearn should be more guarded in how he handles the girl. Any acrobatics where a woman figures in tights should be most modestly gone through. *Sime.*

#### AMERICAN

To say that the American has an interesting, smooth-running show is becoming a routine matter. This week's arrangement is of the sort that William Morris has been supplying at the American right along. James J. Jeffries is, of course, the big feature. He seemed to draw tremendously in the upper part of the house at the expense of the orchestra floor Monday evening. The gallery was filled to overflowing, the balcony comfortably filled, while on the lower floor there were a few vacant chairs—although the boxes were all occupied.

Of the applause winners Clarice Vance was well up among the leaders with several new songs. Her two opening numbers are nicely fitted to her delightful style, while two others, "Dorando" and "Big Night To-Night," are somewhat out of her usual run. The whole quartet went splendidly. Miss Vance has established herself at the American as one of the big favorites, a fact that was compellingly evident when she made her entrance to a burst of applause that delayed her start.

Juliet? was right along with the favorites. There is no escape from the youthful charm and vivacity of the youngster and the novel method of introducing her changes gives the arrangement a certain appeal. A beautiful, clear voice added to undoubted skill in mimicry does the rest.

Down toward the finish Henry Helme had a tough spot, following Jeffries, with a straight singing act. It looked for a minute as though the boys upstairs were not going to let him go on, but the rest of the house came gallantly to his rescue and he passed with flying colors, singing two numbers and leaving to solid applause. Blanche Sloane closed the show. Her long swing from the trapeze evoked a gasp of surprise, and appearance and good acrobatic style did the rest. Miss Sloane has a pretty little trick of whistling to herself as she goes through some of her tricks. She should continue the little chirp during most of the act.

Minnie Hurst, with a well-drilled corps of "assistants" around the house, sang the illustrated songs. The girl has a most agreeable voice, but two badly worn sets of slides went with her numbers.

The Magnani Four, "Musical Barbers," caught attention with the novelty of their effects. The apparatus is becoming rather shabby. Perhaps the suggestion is in order that standard operatic numbers are out of place when played on freak instruments, and to the accompaniment of pantomimic comedy.

Alf Ripon (New Acts) filled in an interesting enough ten minutes, and "The Georgia Campers" drew down almost a riot of noisy applause with their dancing finish. Fox and Foxie's Circus was moved to an earlier place than programed. Even in the midst of a solid array of comedy turns it easily held its own with novel comedy points and the several well-trained dogs. Francesca Redding and Co. in "Honora," replaced Bradlee Martin and Co. The whoop-hurrah comedy of the sketch carried it through.

"Menetekel" and Saunders and Cameron, New Acts. *Rush.*

Ferdinand Schmergel, interested in the act known as "Schmergel's" or "Rossi's" Elephants, will reach New York the end of the month.

#### CANTERBURY, LONDON.

London, April 5.

A wave of patriotism hit this house last week. England is invaded, once in a single act and again in a dream sketch. Beside which national songs are sung by boys.

Harry Cotton opened the show. He could have been through in a minute without anyone being sore.

Cissie Lupino surely should have been placed better on the bill. This little girl is a good dancer and only needs a little better frame up of an act.

Then comes the "awell coon," Mark Leslie. Leslie is white, doing the chocolate colored "coon." He has a very poor idea of the character.

Gwen Howard is a big girl. She sings a straight song to open and they let her go without a hand. But she came back in tights and looked decidedly well.

There is an operatic company singing a bit of "Faust." The two men are fair singers, but the soprano is far from a Melba. They made a riot at the finish.

It rested with Clifford Morgan, a singer, to open the war. He sings a regular song for a start and then comes back with a song about "Wake Up, Young Englishmen, and be Ready to Save Your Country." He never made a stir.

Right after this burst of patriotic spirit came the "Boy Scouts," who do a lot of good for their country. The hit of the night was a little kid singing Billy Dillon's "Highland Lassie" song.

Constance Mori has been doing a "Chinese coon" song for almost a year now. It might help a little if she were to get a new one. Miss Mori is a fair dancer.

Maud Edwards is a ventriloquist who does nothing out of the ordinary.

Beaumont, Collins and Co. are showing a dramatic sketch far ahead of the average music hall melodrama. Miss Collins and the two men supporting her are real acting people, and the stage setting helps to make the act very entertaining. "Leaves of Memory," the piece is called, and it was a surprise, for the average dramatic sketch at the Canterbury is ordinary.

The Five Rays open the second part with a rough house. They use a lot of Joe Boganny's material but do not get much out of it. The act is a new one and will have to be a whole lot better arranged.

Jessie Preston, back again, made a lot out of her "Salome" burlesque. Jessie said, "Oh, you Kiddo," but no one got it at the Canterbury.

Howard and Collison are putting on a new act that is not in it with their former one.

Barrett and Knowles can get away anywhere at any time on any bill. The "green fellow" is certainly a funny one.

John L. Shine was once a good actor in vaudeville, and he still is that. But he is playing a sketch called "Invasion." For fully fifteen minutes Shine argues with an old Englishman and his son about the needs of England in a military way. Then the old dream that London has been destroyed is shown in the back of the stage. The scenic effects fall short, and besides there is nothing much interesting in the whole piece.



## VARIETY ARTISTS' ROUTES

### FOR WEEK APRIL 19

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from APRIL 18 to APRIL 28, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be wanted.)

**"B. B.," "BURLESQUE ROUTING,"**

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER  
THAN TUESDAY MORNING TO ENSURE PUBLICATION. 72

A B O D Girls, 529 W. 96, N. Y.  
Abella, Hilarica & Rosalie, 775 State, Bridgeport.  
Abdallah Bros. Thro, 1235 Golden Gate, Frisco.  
Adair, Art, 19 Majestic, Denver.  
Adams & Mack, Keeney's, Brooklyn; 26, Keeney's,  
N. Y.  
Addison & Livingston, Theatiorium, Brownwood,  
Tex.  
Ade & Deacons, Orpheum, St. Paul; 26, Or-  
pheum, Minneapolis.  
Ader Trio, 2228 N. 34, Phila.  
Adelyn, Box 349 Champaign, Ill.  
Adler, Flo, Orpheum, San Francisco.  
Allen, Leon & Bertie, Majestic, Sioux Falls.  
Adler & Picha, Jeanette, Orpheum, Omaha; 26,  
Orpheum, Minneapolis.  
Allen, Sam, Alhambra, N. Y.; 26, Orpheum,  
Harrisburg, Pa.  
Albarno, The, 296 Colo. Ave., Chicago.  
Abb, Md., Bangor, Me.  
Albani, 1416 Broadway, N. Y. C.  
Alberi, Giulia, Scribner's Big Show, B. B.  
Albena & La Brand, Comique, Stamford.  
Alburtus & Miller, Empire, Liverpool, Eng.; 26,  
Empire, Manchester.  
Aldrich, Blanche, Grand, Augusta, Ga.  
Alexandra & Bertie, 41 Acce Lane, London, Eng.  
Aleric & Sobell, 237 E. 26th, N. Y.  
Allen, Chas. H., 461 S. Morgan, Chicago.  
Allen, A. D., Co. 74 Pleasant, Montclair, N. J.  
Allen, Violet, Co. 222 E. 14th, N. Y.  
Allen, Hunter & Bertie, Majestic, Sioux City.  
Allen, Francis, Alhambra, San Francisco.  
All, Lester & All, Cloude's and New York Ave.,  
Jamaica, N. Y.  
Allison, Mr. and Mrs., 26, Majestic, Kalamazoo,

Albino Troupe, Bijou, Lansing, Mich.  
Alpine Troupe, Colos Bros' Shows, O. R.  
Alvora, Kessler, Trio, Mardi Gras Beauties, B. R.  
Alvano & Co., West Middletown, N. Y.  
Alvaretta, Three, Jersey Lilies, B. R.  
Ames & Corbett, Orpheum, Denver.  
Ames, J. & Co., 241 E. 12th, Newark, N. J.  
Angall Sisters, 713 W. New York, Indianapolis.  
Apollo Bros., 348 W. 4th, N. Y.  
Appley, E. J., Family, Carbondale, Pa.  
Archer, Bob, Jolly Girls Co., B. R.  
Ardo & Sado, 509 E. 54th, N. Y.  
Arizona Troupe, 351 E. 15th, N. Y.  
Arlington Four, Hammerstein's, N. Y.  
Armold, Grace, Bijou, Quincy; 26, Main, Peoria.  
Armstrong & Verna, Union Hotel, Chicago.  
Armstrong & Clark, Orpheum, New Orleans.  
Arnold, J. & Co., 159 So. 84th, N. Y.  
Arnold & Felix, Broadway, Camden.  
Arthur, May, Champagne Girls, B. R.  
Arville, Dorothy, Romeigh Court, 35th, N. Y.  
Astaire, The, Orpheum, St. Paul.  
Auberta, Lee, 14 Froben St., III., Hamburg, Ger.  
Auer, E. & Co., 241 E. 12th, Newark, N. J.  
Avers, The, 37 Hygate, South End-on-Sea, Eng.  
Anger, Capt. Geo., 13 Lawrence Rd., So. Mallng.  
London, Eng.  
Austin, The, 10 Bakers Lane, Rockville, Conn.  
Avery, W. B., 5008 Forestville, Chicago.  
Ayres, E. & Co., 241 E. 12th, Newark, N. J.  
Asak's, The, 229 W. 83th, N. Y.

Bader, La Valle, Trio, Orpheum, Utah.  
Bashan Russian Troupe, 109 E. 118th, N. Y.  
Bachman, Marie, Grand, Los Angeles, indef.  
Bernstein, Harry, Bijou, Racine, Wis., indef.  
Baldwin & Shee, National, Steubenville, O.  
Ballata, The, 319 E. 14th, N. Y.  
Ball & Marshall, Majestic, Ashland; 26, Valen-  
tine, Toledo.  
Barrett & Belle, New Century Girls, B. E.  
Barry & Wolford, Shee's, Buffalo; 26, Shee's,  
Toronto, Can.  
Barnes, T. Roy, & Bessie Crawford, Keith's,  
Phila.; 26, Keith's, Boston.  
Barnes & Lavina, Lyric, Chattanooga, Tenn.  
Barnes & Conway, City Sports, B. E.  
Barrow, Babe M., 58th St., N. Y.  
Barrett Sisters, 1954 N. 81st, Phila.  
Barrett, Marjorie, 460 Filmore, Pittsburg.  
Batro & McCoee, 819 North 22nd, Reading.  
Baxter & La Conda, 1510 Carson, Pittsburg.  
Baxter & La Conda, 1708 Carson, Pittsburg.  
Baxter & Co, Sidney, Foll's, Bridgeport; 26,  
Foll's, Hartford.  
Beam, Will 1563 B'way, N. Y.  
Bean, Wm. C., 150 Oxford, London, Eng.  
Be Anns, The, 8443 Charlton, Chicago.  
Beard, Billy, 1401 Dayton, Savannah, Ga.  
Beavins, Marjorie, & Co., Victor House, Chicago.  
Becher & Mayo, Virginias, Petersburg, Va.  
Beeson, Lela, Orpheum, Spokane.  
Beebe, M., 646 W. 14th, N. Y.  
Bell Boys Trio, New York Stars, B. E.  
Bell, Chas. H., Majestic, Houston; 26, Majestic,  
Galveston.  
Bell, Arthur H., 438 12th, Newark, N. J.  
Bellmonte, Harry & Pearl, 20 W. Wisconsin, Kan-  
sas City.  
Bennett Sisters, Irwin's Big Show, B. E.  
Bennett, Laura, Majestic, Galveston.  
Bennetta Bros., 306 W. 67th, N. Y., c/o Williams.  
Bergere, Valerie, Keith's, Phila.

Berlinger, Vera, 28, Orpheum, Kansas City.  
 Bernard & Siefert, 965 E. 12th, Columbus, O.  
 Bernice & Howard, 2007 Calumet, Chicago.  
 Bernier & Stalla, 23 Haywood, Providence.  
 Berol, William, c/o H. Lehman, 100 Johnson.  
 Union Course, Boro Queens, N. Y.  
 Beyer, Ben & Bro. Keith's, Cleveland.  
 Bohrer, Musical, 63 Springfield, Newark.  
 Bolclair Bros., Orpheum, Portland; 28, Orpheum,  
 Boston.  
 Bertina & Brockway, 311 Third, N. Y.  
 Beverley & Wise, Bijou, Anderson, Ind.  
 Bill & Sang, 175 Bruce, Newark.  
 Big City Quartet, Trent, Trenton, N. J.; 28,  
 Elmer, Hoboken.  
 Blaney, Wm., 127 W. 44th, N. Y.  
 Bijou Comedy Trio, Orpheum, Chillicothe, O.  
 Binbos, The Majestic, Birmingham.  
 Bingham, Hathaway, Lowell.  
 Bixley & Fink, Star, Milwaukee; 28, Dewey, Min-  
 neapolis.  
 Black & White Trio, 405 Columbus, N. Y.  
 Black & Jones, 113 W. 30th, N. Y.  
 Black, Chas., Miss New York, Jr., Co., B. R.  
 Blamphin & Hehr, Lubin's, Phila.  
 Blessings, The, Orpheum, Los Angeles.  
 Bloom, Harry, Golden Crock Co., B. R.  
 Blondell, Mysteries, & Co., 25 Second St., N. Y.  
 Bonham, B. Rrr, Maryland, Baltimore.  
 Blockson & Burns, Olympic, Chicago; 28, Majestic,  
 Milwaukee.  
 Boise's, Sensational, Orpheum, Brooklyn.  
 Booth-Gordon, Trio, Walker, Los Angeles.  
 Boland, J. W., Irwin's Majestic, B. R.  
 Bonner, Cherry & Girls, Rialto Bombers, B. R.  
 Bonnet, Zeno, & Hayda Bros., 502 Chase, Joliet,  
 Ill.

# **BOSANQUET**

April 8—Fulton, Brooklyn.  
April 12—American, Chicago.  
Can accept a few weeks from April 24.

Boulden & Quinan, Toms River, N. J.  
Boutin & Tilkon, Poll's, Scranton; 26, Poll's,  
Wilkes-Barre.  
Bowers & Bowers, 2 Oliver pl., Everett, Mass.  
Bowers, Walters & Crooker, Majestic, Des Moines;  
23, Orpheum, St. Paul.  
Bower Comedy Quartet, Runaway Girls, B. R.  
Bowen, 1000 E. 13th St., W. Y.  
Boyd's, Town 1260 So. Decatur, Montgomery, Ala.  
Boys in Blue, Bennett's, Ottawa, Can.; 26, Ben-  
nett's, Hamilton, Can.  
Brady & Mahoney, Irwin's Big Show, B. R.  
Bradford's, The, 230 W. 41st St. N. Y.  
Brandes, Unique, Bijou, Superior; 26, Unique,  
Minneapolis.  
Branshy & Williams, 110 Stockton, W. Pittsburg.  
Breakway Barlows, 201 E. 14th, N. Y.  
Breen, Harry, Bennett's, Montreal, 26, Bennett's,  
Hamilton, Can.  
Brenner, Samuel N., 2856 Tulp, Phila.  
Brennan, Herbert, & Dowling, Helen, 26, Family,  
Batte.  
Broadway Boys, 4 Hentings Co.  
Bingham, Anna R., 28 Exchange, Binghamton.  
Brinkleys, The, 424 W. 39th, N. Y.  
Britton, Sadie, Coliseum, Burlington, Ia., Indef.  
Brooks & Lexington, 708 Lexington, Brooklyn, N. Y.  
Brook, Temple, Co. 23, 27th, N. Y.  
Brooks & Denton, 670 6th, N. Y.  
Brooks & Jeannette, 20 E. 13th, N. Y.  
Brown & Sheffall, 349 W. 59th, N. Y.  
Brownies, The, Mystic, Kenora, Can.; 26, Elite,  
Can. Waples.  
Brunswick Cycling, 231 Cross, Lowell, Mass.  
Buchanan & Russell, Ontario Hotel, Chicago.  
Burke, John P., Memphis, Tenn.  
Burs & Urline, 636 Budd, W. Phila.  
Buckley, John, 205 E. 14th, N. Y., c/o Van.  
Buhler, O. H., 1868 Putnam, Brooklyn, N. Y.  
Buxton, R. J., 627 Trenton, Wilkesburg  
Sta., Pittsburg.  
Burns & Emerson, 1 Place Bouldien, Paris.  
Burt, Glen, City Sports, B. R.  
Barton & Burton, Al Reeves, B. R.  
Barton, Hughes & Burton, 532 Stanton, Niles, O.  
Barton, E. B. Sherman, Niles, Chicago.  
Buck Bros. Riding St. Bidegar, Fla., N. Y.  
Bush, Johnny, Trio, Poll's, Scranton; 26, Poll's,  
Bridgeport.  
Bush & Peyser, Family, Lancaster, Pa.  
Buxton, Chas., Crystal, Menasha, Wis., Indef.  
Byers & Herman, 3846 Paxton rd., Cincinnati.  
Byrnes & Langdon, Cook's, Rochester; 26, Shea's,  
Buffalo.

Caesar, Mysterious, & Co., Continental Hotel,  
Chicago.  
Cahill, William, 805 7th, Brooklyn.  
Cain Sisters, Empire, Youngstown, O., indef.  
Cameron & Byrne, 91 Bartlett, San Francisco.  
Campbell & Brady, Hastings' Big Show, B. E.  
Campbell & Yates, Proctor's, Albany.  
Campbells, The, 121 W. 101, N. Y.  
Carbrey Bros., G. O. H., Syracuse, N. Y.  
Carrillo, Leo, c/o Variety, N. Y.  
Carrays, The, 19 Perry, Pittsburg.

Caron & Devalough, Star, Charleroi; 26, Odessa,  
 Clarksburg, W. Va.  
 Carley, Elida, & Co., Elmo Ribbons, B. E.  
 Carot Sisters, 816 W. 140, N. Y.  
 Carlin, Rose, 514 Lenox Ave., N. Y.  
 Carlin & Otto, 147 W. 43, N. Y.  
 Carlin & Coogs and Fossles, National San Francisco.  
 Carroll & Cooke, Majestic, Denver.  
 Carroll, Nettie, Mj, Barnum-Bailey, C. E.  
 Caron & Farnum, Majestic, Des Moines; 26, Haymarket, Chicago.  
 Carter, C. J., Milton, Queens, Sydney, Aus.  
 Carter, Lillia, Irwin's Majestic, B. E.  
 Carters, The, 94 9th St., La Salle, Ill.  
 Carey & Stamps, 53 Court, Brooklyn, N. Y.  
 Casad & De Verne, 813 Valley, Dayton, O.  
 Caulfield & Driver, Knickerbocker, B. E.  
 Cella & Smith, Queen, San Diego.  
 Celis, J. J., 100 W. 10th, Kansas City.  
 Chadwick Trio, Orpheum, Kansas City.  
 Chameroy's, The, 1851 45th, Borough Pl., Brooklyn.  
 Chase, J. Percy, Bijou, Oakbrook, Wm., Indef.  
 Chases, Thers, Broadway, Middletown; 26, New Sun, Springfield, O.  
 Chatham, Jm, Irwin's Majestic, B. E.  
 Chapman, J. B., Emma Girls, B. E.  
 Charles, Doris, 23 E. 90th, N. Y. C.  
 Chester & Grace, Majestic, Evansville, Ind.  
 Chevalier, Louis, & Co., 1553 E'way, N. Y.  
 Chick & Chicklets, Miner's Americana, B. E.  
 Chinko, 26, Orpheum, San Francisco.  
 Child, & Willis, Grand, Syracuse; 26, Temple, Detroit.  
 Christy, Wayne G., Family, Davenport, Ia.  
 Church City Four, Strolling Players, B. E.  
 Claire, Ina, American, Chicago.  
 Clare's Animals, Family, Braddock, Pa.  
 Clark & Turner, 146 W. 64th, N. Y.  
 Clark, Corson Harry, Theatre Royal, Newcastle, N. S. W.  
 Clay, Geo., Family, Cleveland; 26, Electric, Newark, O.  
 Clayton & Drew, O. H., Nashville, Tenn.; 26, O. H., Chattanooga, Tenn.  
 Clermonts, People's, Phila.; 26, O. H., Chester, Pa.  
 Cleveland, Claude & Marion, 91 Beachland, Revere Beach, Mass.  
 Clifford & Almes, 2906 W. Gray, Louisville.  
 Clipper Comedy Four, Keeney's, Brooklyn; 26, Keeney's, N. Y.  
 Clure, Raymond, 26 Family, Butte.  
 Cloyd & Soucha, 57 Park, Attleboro, Mass.  
 Coe & Boyd, Orpheum, Spokane, Phila.  
 Cogan & Bancroft, 1553 E'way, N. Y.  
 Cohen, Tillie, Garety, Milwaukee.  
 Colby, M. & Mrs. Franklyn, 2064 West Lake, Chicago.  
 Colby's, The, 77 Walton Pl., Chicago.  
 Cole, Will, 15 4th Ave., N. Y.  
 Cole & Clements, Gaymore Hotel, Phila.  
 Colville & Brown, 26, Orpheum, Denver.  
 Colonial Septet, Sunderland, Eng.  
 Colonial Quartet, 1863 Page, San Francisco.  
 Columbia Musical Trio, De Rue Bros' Minstrels.  
 Columbiana, Five, 126 Midland, Findlay, O.  
 Comrad, Harry, 284 Trinity, N. Y. C.  
 Conn, Downey & Willard, 45 Wabash, Detroit.  
 Cooper, John W., 119 Wyckoff, Brooklyn, N. Y.  
 Cooper, Leo, & Co., Bijou, Duluth; 26, Bijou, Minneapolis.  
 Conroy, Le Maire & Co., Keth's, Phila.; 26, Proctor's, Newark.  
 Conway, Le Roy, 37 Paragon, Canterbury, Eng.  
 Cook & Frank, Austin & Stones, Boston, Indef.  
 Cook, Madison, Casino, N. Y., Indef.  
 Cook, Joe, & Bro., Anderson, Louisville; 26, Majestic, Milwaukee.  
 Cooper, Harry L., Williams' Imperials, B. E.  
 Cooper, Jeannette, Dallas, San Francisco, Indef.  
 Cooper, John, 100 W. 10th, Kansas City.  
 Cosmar, Mr. & Mrs. John, 806 W. 22d, N. Y.  
 Courtney Clnh, Keth's, Columbia, O.  
 Courtney & Dunn, 232 E. 18th, N. Y.  
 Courtney, Jimmie, 86 Carroll, Binghamton.  
 Crane, Finlay Co., Cooper, Mt. Vernon, O.  
 Crane, Mr. and Mrs. Gardner, Orpheum, Brooklyn, N. Y.  
 Crawford & Manning, 115 Lawrence, Brooklyn.  
 Crawford, Pat, Hi Henry Minstrels.  
 Craigs, Musical, Majestic, Beaumont, Tex.  
 Cree & Co., 1404 Boye, Phila.  
 Cressley & Dayne, Greenpoint, Brooklyn; 26, 5th Ave., N. Y.  
 Croy, Dick, & Co., Orpheum, Omaha.  
 Crummings & Geary, Gaiety, Stonetown, Eng.  
 Cummings & Colonna, Crown, Eccles, Mass.; 26, City, Leeds, Eng.  
 Cummings, Grace & Co., Temple, Grand Rapids; 26, Main, Freese, Ill.  
 Cunningham & McKee, Unique, Los Angeles, Indef.  
 Cunningham, Bob, Broadway, Gaiety Girls, B. E.  
 Cunningham & Marion, Colonial, Norfolk, Va.; 26, Trent, Trenton.

Curtis, Sam J., & Co., Trent, Trenton; 26, Proctor's, Albany.

Curson Sisters, Ringling Bros., C. R. Ottings, The, Lampaso, Tex.

Cutty's, Musical, Poli's, Scranton.

D

Dagwell, Natalie, and Aurie, 103 W. 84th, N. Y.

Dainly Four, 242 W. 43d, N. Y.

Dalton, Lulu & Harry, Columbia, Brooklyn.

D'O'Alvish, Rocco, Colat, B. I., indef.

Daly & O'Brien, 1834 B'way, N. Y.

Daly's Company Choir, 1440 B'way, N. Y.

Dance, Wm. H., Majestic, Sioux Falls, indef.

Dare, Harry, 325 E. 14th, N. Y.

Darrow, Stuart, Mr. & Mrs., Cook's, Rochester; 30, Orpheum, Brooklyn.

Darwinette, Lago House, Fairfield rd., Victoria, B. C.

Davenport, Ethel, 65 Irving pl., Brooklyn.

Davis Imperial Three, Runaway Girls Co., B. E.

Davis, Mark & Laura, Bijou, Aberdeen, S. D.

Davis, Edwards, Green Room Club, N. Y.

Davis, Wm. E., Empire Builders, Col. & Ind.

Davis, Wm. E., H. E. Minstrels, Va.

Dawson & Whitfield, 543 B. 58th, N. Y.

Day, Carita, 26, American, St. Louis.

Deagon, Ed & Kitty, Griffith, Ind.

Deas & Deas, 253 W. 30th, N. Y.

Deaton, Chas. W., Chase's, Washington; 26, Hammerstein, N. Y.

Dell Miller, N. Y.

De Cotret & Rago, Lyceum, Seattle.

De Faye Sisters, Orpheum, Omaha.

De Fur & Estes, 2319 Ballfontain, Indianapolis.

De Hollis & Valora, Colonial Belles, B. E.

De Luson, Zelle, Orpheum, Los Angeles.

De Monte, Dore, Minstrels, Edmonton, Can.

De Trickey, O. C., Music, Minneapolis, Ia.

De Veaux, Wells G., Crystal, Denver, indef.

Delmar & Delmar, Bell Circus, Mexico, indef.

Delmore, Misses, 418 W. Adams, Chicago.

Delton, Al H., 538 19th, Milwaukee.

Deltons, Three, 261 W. 38th, N. Y.

Demacos, The, 112 North 4th, Phila.

Deming Joe, & Co., Mozart, Elmira; 26, Mishler, Altoona.

Demonio & Belle, Bijou, Bayonne, N. J.

Demonio & Belle, Proctor's, Plainfield, N. J.

Dempses, The, 811 Turf, San Francisco.

Desmond Sisters, 605 Milton, San Diego, Cal.

Desner, Rose, Seaman Show, B. E.

Desous Bros., Map, Hippo, London, Eng.

Derenda & Green, 237 Stark, Portland, Ore.

Desmond Trio, 24 E. 21st, N. Y., c/o Finn.

De Mont, Robert, Trio, Hammerstein's, N. Y.

De Vere & Greenwood, 9 Maple Park, Newton Centre, Mass.

De Venu, Hubert, Bijou, Jamestown, N. Y.; 26, O. H. Bradford, Pa.

De Verne, Thelma, & Co., 4572 Yates, Denver.

De Young, Tom, 156 E. 113th, N. Y.

Diamond Jim, Kentucky Belles, B. E.

Dickinson, Rube, Orpheum, Canton, O.

Diercke Bros., Vaudeville, Joplin, Mo.

Dille & Templeton, 23, Lyric, Birmingham.

Dirle, Harris & Francis, 243 Jefferson, Decatur, Ill.

Dixon, Bowers & Dixon, 758 8th Ave., N. Y.

Donnelly & Rotall, New York Stars, B. E.

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Doherty Sisters, Keith's, Cleveland; 26, Majestic.

Dolores, Angela, & Co., Orpheum, Portland.

Dooley, Jd., 9651 Charles, Chicago.

Donald & Carson, Orpheum, San Francisco.

Donigan, John, 2358 Cedar, Phila.

Dora, Queen, Academy, Reading, Pa.

Dorsch & Russell, Bijou, Flint, Mich.; 26, Temple, Detroit, Mich.

Dotson, Howard, 1553 B'way, N. Y.

Douglas & Van, 76 Pacific, Brooklyn, N. Y.

Dove & Lee, Imperial, B. E.

Dow & Dow, 1921 South 4th, Phila.

Doyle & Fields, Bijou, Appleton, Wis.

Dragoons, Black, 123 W. 27th, N. Y.

Drew, Dorothy, Orpheum, B. E.

Drew, Lowell B., 4229 Pechin, Roxborough, Phila.

Drew's Clayton Players, Star, Chicago.

Du Ball Bros., G. O. H., Pittsburgh; 26, Keith's, Cleveland.

Du Bois, Great, Co., 1146 Barnum, Bridgeport.

Dunbar, Dan J., Lincoln Apts., Atlantic City.

Dunbar, Dan J., Happy Hour, 46 W. 32, N. Y.

Dunbars, The, Happy Hour, San Antonio, Texas, indef.

Dunbars, Four Casting, Orpheum, Oakland.

Duncan, Harry, Hunt's Hotel, Chicago.

Dunham, Jack, City Sports, B. E.

Dunedin, Trupe, Cook's, Rochester.

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El Cota, 1144 B'way, N. Y.  
Elastic Trio, Majestic, Pittsburgh, Indef.  
Elenor & Ray, 2442 State, Chicago.  
Elliot, The, O. H. S., S. Pittsburg, Indef.  
Ellsworth, Eugene & Earle, Edna London, 1553  
B'way, N. Y.  
Emerald, Connie, 41 Holland rd., Brixton, London.  
Emerson & Baldwin, 410 Rupert, Coventry, Eng.  
Emmett & Lower, 419 Pine, Darby, Pa.  
Emmett, Grace & Co., Shee's, Buffalo; 26, Shee's,  
Toronto.  
Emmett, Mr. & Mrs. Hugh J., Poll's, Bridgeport;  
26, Poll's, Waterbury.  
Empire Comedy Four, Orpheum, Wilkes-Barre;  
26, Orpheum, Allentown.  
Engel, Lew, 223a Chaucer, Brooklyn, N. Y.  
Englebreth, Geo. W., 300 W. 5th, Cincinnati, O.  
Engilab Belles, Four, Bijou, La Crosse; 26, Ma-  
jestic, St. Paul.  
Engilab, J. A., Academy, Reading.  
Enigmarelle, 252 Flint, Rochester.  
Erzleben, Belt A., Shooter Inn, Hamilton City,  
Cal.  
Esmeralda Sisters, Palace, Brussels, Belgium.  
Evans & Lloyd, Majestic, Milwaukee.  
Everett, Sophie, & Co., cor. South and Henry  
Jamaica, L. I.

Falk, Billy A., 46 Allen, Rochester, N. Y.  
Fantas, Two, West End, Uniontown; 26, Blaney's,  
Pittsburg.  
Fanton, Joe & Bro., Crystal, Pueblo.  
Farlaudeau, Doll Irene, Hotel Rexford, Boston.  
Farlaudeau, Camille, Rice & Barton's Gaiety, B. R.  
Farrell, Billy, Moss & Stoll, London, Eng.  
Farrell, Doc, Joe, Airdome, Jacksonville; 26, Or-  
pheum, Tampa.  
Farrell-Taylor Co., Majestic, Des Moines.  
Faust Bros., 242 W. 43d, N. Y.  
Fay, Anna Eve, Melrose, Highlands, Mass.  
Fay, Frank & Gertrude, 77 Walton pl., Chicago.  
Faye, Elsie, & Miller & Weston, Orpheum, Oak-  
land.  
Faye, Kitty & Co., Star, Muncie, Ind.; 26, Sun,  
Springfield.  
Fee, May & Forbes, 153 Chestnut, Phila.  
Fendell, Sam'l J., Strolling Players Co., B. R.  
Ferguson, Frank, 489 E. 43d, Chicago.  
Fernandes, May, Duo, 207 E. 87th, N. Y.  
Fervard, Grace, 217 Warsaw, Chicago.  
Ferry, Human Frog, New Home Hotel, Pittsburgh.  
Fields, W. C., Majestic, Chicago; 26, Majestic,  
Columbus.  
Field Bros., 217 1/2 7th St., N. Y.  
Finley & Hanson, Terrace, Belleville, N. J.  
Finley & Burke, Box 193, Ouset, Mass.  
Flinnie, Jack, 1911 South Chadwick, Phila.  
Flishe, Gertrude, Miner's Americans, B. R.  
Fisher, Harry, & Bro., People's, Phila.; 26, 14th  
St., N. Y.

Flishe & McDonough, 272 W. 107th, N. Y.  
Flishe, Dan, City Sports, B. R.  
Fleming, Mamie, Hotel Fortescue, Atlantic City.  
Flynn, Earl, 23, Orpheum, Butte.  
Fletcher, Chas. Leonard, Colonial, N. Y.; 26, Or-  
pheum, Brooklyn.  
Fogarty, Frank, Orpheum, San Francisco.  
Force & Williams, Orpheum, Brockton, Mass.; 26,  
Howard, Boston.  
Ford, Chas. L., 418 So. Franklin, Muncie, Ind.  
Ford, Frank, & La Petite, 418 So. Franklin, Great  
Falls, Mont.  
Fords, Famous, 891 Gates Ave., Brooklyn, N. Y.  
Foresta, Musical, 506-50 Dearborn, Chicago.  
Forester & Lloyd, 1553 B'way, N. Y.  
Fox & Evans, G. O. H., Colorado Springs.  
Franklin & Green, Orpheum, Brooklyn.  
Frederick, Helena, Orpheum, St. Paul; 26, Or-  
pheum, Minneapolis.  
Frey Trio, Orpheum, Atlanta; 26, Majestic, Mont-  
gomery, Ala.  
Frey, Fred, 801 Grove, Scranton, Pa.  
Friend & Downing, 418 Strand, London, Eng.  
Francisco, The, Miner's Merry Burlesques, B. R.  
Franklin & Green, Orpheum, Brooklyn; 26, Alham-  
bra, N. Y.  
Freeman, Rose, Rose Sydel's London Belles, B. R.  
Freivoll, Frederick, 148 Mulberry, Cincinnati, O.  
Freeman, Frank F., Hastings's Show, B. R.  
Frobel & Ruge, Orpheum, Denver.  
Fullerton, Lew J., Summer pl., Buffalo.  
Fulton, May, 649 Lenox, N. Y.  
Fun in a Boarding House, Alhambra, N. Y.; 26,  
Keith's, Phila.  
Furnam, Badir, Tottenham Court rd., London,  
Eng.

Gagnou, The Family, Fargo, N. D.  
Gale, Ernie, 169 Eastman, Toronto.  
Galletti's Monkeys, 804 Maplewood, Chicago.  
Garden & Martin, Girls from Happyland Co.  
Gardner & Lawson, 1214 2d Ave., N. Nashville.  
Gardner & Co., Georgia, Queens, San Diego.  
Gardner, West & Sunshine, 24 Elm, Everett, Mass.  
Gardner & Vincent, Empire, Paterson; 26, Or-  
pheum, Easton.  
Gardner, Three, Children, 1958 W. 8th, Phila.  
Garrity, Tom, 282 Academy, Newark, N. J.  
Gath, Carl & Emma, 1553 B'way, N. Y.  
Gavin, Platt & Peaches, 4417 Third Ave., N. Y.  
Gaylor & Graft, 244 W. 10th, N. Y.  
Gennaro Band, Keith's, Cleveland; 26, O. H.,  
Pittsburg.  
Georgia Campers, Gayety, Boston.  
Gibson, Fay, Standard, Davenport, Ia., Indef.  
Gilden Sisters, Empire, Atlanta, Ga., Indef.  
Gleason & Houlihan, 156 N. Willow, Trenton,  
N. J.  
Glendover & Manion, Majestic, Houston; 26, Ma-  
jestic, Galveston.  
Gilmore, Mildred, City Sports, B. R.  
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Golden & Hughes, P. O., Milford, Mass.  
Goldie, Rube, 113 Prince, Newark, N. J.  
Goldman, Abe, New Century Girls Co., B. R.  
Goldsmith & Hoppe, Orpheum, Denver.  
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Gordon & Marx, Orpheum, San Francisco.  
Gordon & Henry, 1777 Atlantic Ave., Brooklyn.  
Gorman, Joe, Casino, Pittsburgh, Indef.  
Gould & Rice, 328 Smith, Providence.  
Goodman, Jos., Solosa, Connellville, Pa.  
Goodmans, Musical, 8 Matthews, Binghamton.  
Gossana, Bobby, 400 So. 6th, Columbus, O.  
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Graces, The, 418 Grand, Brooklyn, Indef.  
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timore.  
Grant, Bert & Bertha, Bennet's, Hamilton.  
Grant, Sydney, 269 W. 261st, N. Y.  
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Gray & Graham, Orpheum, Omaha.  
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Grimes, Mr. & Mrs. Thomas, Bijou, Knoxville.  
Grimm & Satchell, Crystal, St. Joseph.  
Grossman, Al, 532 North St., Rochester.  
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Guilfoyle, Joseph V., 22 W. 128th, N. Y.  
Guild, Martin J., 160 Boerum pl., Brooklyn.  
Guy, Arthur L., Auditorium, Cincinnati; 26, Hip-  
podrome, Lexington, Ky.

Haggarty & Le Clair, 129 17th, Detroit.  
Halliday & Curley, 1553 B'way, N. Y.  
Hale, Lillian & Co., 2010 N. Marvise, Phila.  
Hale & Hart, 96 Fourth St., Pittsfield, Mass.  
Haley & McKennon, Duckings, B. R.  
Hallman & Collins, Wash. Society Girls, B. R.  
Hamilton & Bonca, Bijou, Decatur; 26, Temple,  
Alton, Ill.  
Hamilton, Estelle, 2641 No. 31st, Phila.  
Hamlin & Noyes, Family, Marion; 26, Orpheum,  
Fosteria, O.  
Harkin & Lyle, Orpheum, Zanesville; 26, Vic-  
toria, Wheeling.  
Hamlin, Hugo, William Tell House, Boston.  
Haudler, Louis, 1512 B'way, N. Y.  
Hannon, Diggs & Burns, Bijou, Dubuque, Ia.  
Henry & Jones, 1813 Watts, Phila.  
Hanson, Mildred, 1545 Dean, Brooklyn, N. Y.  
Hanson, Harry L., O. H., Hagerstown, Md.; 23,  
O. H., Martinsburg, Va.  
Hansome, Theatre, Richmond, Va.; 26, Lyric,  
Petersburg, Va.  
Hanvey & Baylies, 247 Palisade Ave., West Ho-  
boken, N. J.  
Hardman, Joe A., Majestic, Birmingham.  
Harland & Hollinson, Pastages, Portland, Ore.  
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Harris, Harry I., 2253 Wabash, Chicago.  
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Harmonious Four, Gem, St. Louis, Indef.  
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Hatches, The, 304 W. 38th, N. Y.  
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Terre Haute.  
Hawley, E. F. & Co., 55 11th, Detroit.  
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Hayden Family, 11 State, Oshkosh, Wis.  
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Haynes, Jessie, J., 21 E. Robinson, Allegheny, Pa.  
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Healy, Jeff & La Vern, Rice & Barton, B. R.  
Heaton, Billy, Charlier, Pa., Indef.  
Helm Children, Armory, Binghamton; 26, Ben-  
nett's, Hamilton, O.  
Helson, Whally & Lottie, 1906 Columbia, Phila.  
Hemingway & Morreale, Star, Donora, Pa.  
Hennessey & Son, Hathaway's, Lowell; 26, Poll's,  
Scranton.  
Hennshaw, Edward, 80 E. 116th, N. Y.  
Henry & Warren, 270 W. 39th, N. Y.  
Henry, Jack, 41 Lisle, Leicester sq., London.  
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Paris.  
Herrmann, Adelaide, Gilsey House, N. Y.  
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Hibbert & Warren, 26, Majestic, Chicago.  
Hickman Bros. & Co., Pearl River, N. Y.  
Hill, Cherry, 1319 E. 10th, N. Y.  
Hill & Whitaker, Empire, Shepherd's Bush, Eng.  
Hill, Ann, Vanity Fair, B. R.  
Hilton Troupe, City Sports, B. R.  
Hodges, Musical, Majestic, Montgomery; 26, Or-  
pheum, Atlanta.  
Hines & Remington.  
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land.  
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lyn, N. Y.  
Holland, Webb & Co., Family, Warren, Pa.  
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Brockton.

Honshaw, Edward, 80 E. 116th, N. Y.  
Henry & Warren, 270 W. 39th, N. Y.  
Henry, Jack, 41 Lisle, Leicester sq., London.  
Henry & Lizz, Merry Maidens, B. R.  
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Holman, Harry, Howard, Boston; 26, Orpheum,  
Brockton.

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Horn, Eddie, 1553 B'way, N. Y.  
Horton & La Triska, Poll's, Wilkes-Barre; 26,  
Orpheum, Reading.  
Hondal, Harry, Alhambra, Paris, France.  
Howard, Sam, 19, Unique, Phila.

## Cobb's Corner

NO. 163. SATURDAY, APRIL 17, 1908.

In Reply to Numerous Requestors

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Hurst, Minola Morda, Cardinal, Basel, Suisse, Ger.  
Hurwood, W. O., Lyric, Paris, Texas, Indef.  
Huston, Arthur, Hathaway's, New Bedford; 26,  
O. H., Rochester.  
Hyatt, Larry H., Lyric, Greenport, S. C., Indef.  
Hyde, Rob & Bertha, Camp Rest, Clifton, Me.  
Hylands, Three, 22 Cherry, Danbury, Conn.  
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I

Imperial Musical Trio, Majestic, Houston; 26, Ma-  
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Ince, Thos. & Co., Orpheum, Spokane.  
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Ingrams, Two, 20, Mystic, Kenora, Can.  
Innes & Ryan, Castles, Bloomington, Ill.  
Innes & Ryan, Family, Rock Island; 26, Family,  
Davenport, Ia.  
International Four, Watson's, B. R.  
Irving, Thomas R., Palm, Syracuse, Indef.  
Irving, Musical, 80 Boston, Newark, N. J.

J

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Jerome & Jerome, New Century Girls, B. R.  
Jew, John W., Lid Litter, B. R.  
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Ind.  
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Johnson, Musical, Poll's, Bridgeport; 26, Poll's,  
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Johnson & Pelham, Misy 3, Moulin Rouge, Rio de  
Janeiro, S. A.  
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Joselyn, Wm. H., & B. E., Unionville, Conn.  
Julius & Marston, 10 Shaftsbury, Toronto, Can.  
Julian & Dyer, Temple, Grand Rapids; 26, Gay-  
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 Keegan, John V., 70 W. 100, N. Y.  
 Keegan & Mack, Casey Corner Girls, B. R.  
 Keeley, Lillian, Folly, Paterson; 26, London, N. Y.  
 Keeley Bros., Bijou, Bay City, Mich; 26, Bijou, Flint, Mich.  
 Keife, Zena, Hotel Grand, San Francisco, indef.  
 Keifer & Chapman, 2435 S. 17th, Phila.  
 Keith & De Mont, 722 W. 14th Pl., Chicago.  
 Kellam, Lee J., Unique, Des Moines.  
 Kelly, Walter C., Proctor's, Newark; 26, 5th Ave., N. Y.  
 Keller, Major, Poli's, Waterbury, indef.  
 Keltner's, Three, 317 Carlisle, Dallas, Tex.  
 Kennedy & Kennedy, 211 E. 14th, N. Y.  
 Kennedy & Pettier, Auditorium, Cincinnati; 26, Hippodrome, Lexington, Ky.  
 Keno, Joe, Globe, Boston, indef.  
 Kenton, Dorothy, Tichy's, Prague, Austria.  
 Kenyon & Healy, Bijou, La Crosse, Wis.  
 Klefer & Kline, Majestic, Birmingham; 26, Majestic, Little Rock.  
 Kimball & Donovan, 113 Northampton, Boston.  
 King, Alice, City Sports, B. R.  
 Kingston & Thomas, Star Show Girls, B. R.  
 Kirby, Lillian, Tiger Lilies, B. R.  
 Klier's, Musical, Bijou, Pawtucket; 26, Keith's, Providence.  
 Knight Bros. & Sawtelle, 26, Orpheum, Frisco.  
 Knight, Harlow & Co., Shea's, Buffalo.  
 Kobers, Three, 66 13th, Wheeling, W. Va.  
 Koppes, The, 117 W. 23d, N. Y.  
 Kohl, Gus & Marlow, 911 Fourth, Milwaukee.  
 Kolb & Miller, Pantages', Spokane.  
 Kolofage, Danke, Crystal, Elkwood, Ind., indef.  
 Kooper, Harry J., Buster Brown Co.  
 Kramer, Bruno Trio, Pantages', Vancouver.  
 Kramer & Fitzpatrick, Grand, Manette, Can.  
 Kraton, John, 149 Schenectady, Brooklyn.  
 Kranton, The, I. Ete, Brussels, Belgium.  
 Kretore, Keith's, Binghamton; 26, Bennett's, Hamilton, Can.  
 Kurtis-Busse, Majestic, Houston; 26, Majestic, Galveston.  
 Kyrasas, The, O. O. Performer, London, Eng.  
 Kyle, Tom E., Journey, Vaud., Owen Sound, Ont., Can., indef.

## L

Lacey, Will, 629 Que., N. W., Wash., D. C.  
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 La Mothe Trio, Star, Chicago.  
 La Rose Bros., 107 E. 31, N. Y.  
 La Tina, Mile, 4001 Brooklyn, Kansas City.  
 La Toska, Phil, Pantages', San Francisco.  
 La Tour Sisters, Golden Crook, B. R.  
 La Tour, Irene, Hathaway's, Maiden.  
 La Toy Bros., Van Buren Hotel, Chicago.  
 La Centra & La Rue, 2461 2d Ave., N. Y.  
 Lamb's Manikins, 1553 B'way, N. Y.  
 Larriave & Lee, 22, O. H., Augusta; 26, O. H., Gardner, Me.  
 Last of the Regiment Co., 26, Washington, Spokane.  
 Lavall Sisters, 143 Golden Gate, San Francisco.  
 Landin, Edward, Majestic, Little Rock, indef.  
 Lang, George, Crystal, Bedford, Ind., indef.

La Van & La Valette, Majestic, Pittsburg, indef.  
 La Van & Hill, Sereaders, B. R.  
 La Rex, Wonderful, Clara Turner Stock Co.  
 Lane Trio, Vogel's Minstrels.  
 Lanet & Ardell, 332 Genesee, Rochester, N. Y.  
 Laurie, La Petite, Family, Little Rock; 26, Majestic, Ft. Worth.  
 Lavine, Edward, Orpheum, Memphis; 26, Orpheum, New Orleans.  
 Lawrence & Healy, Sherman House, Chicago.  
 Lawrence & Dale, 2 New Castle Court, Boston.  
 La Gray, Dollie, Bijou, Racine, Wis., indef.  
 Le Hirt, Mons., Majestic, Ashland, Ky.; 26, Hippodrome, Lexington.  
 La Raub & Scottie, 333 Locust, Johnstown, Pa.  
 La Ville, Rose, City Sports, B. R.  
 La Vine, Cimeron, Trio, 1533 B'way, N. Y.  
 Le Clair, Harry, 243 W. 134th, N. Y.  
 Le Claurs, Two, 1553 B'way, N. Y.  
 Le Dent, Frank, Columbia, St. Louis; 26, Orpheum, Memphis.  
 Lee, Salie, 625 Eighth Ave., N. Y.  
 Le Zar & La Zar, 168 Dearborn Ave., Chicago.  
 Le Witt & Ashmore Co., 206 No. State, Chicago.  
 Le Fèvre & St. John, 1553 B'way, N. Y.  
 Leigh, Lisle, 140 Arnold, River Side, B. I.  
 Leightons, Three, 1553 B'way, N. Y.  
 Lee, James P., Unique, Los Angeles, indef.  
 Leeds & La Mar, 1553 B'way, N. Y.  
 Lennon, Herbert, Majestic, Birmingham; 26, Majestic, Little Rock.  
 Leno, Don.  
 Leonard, Chas. F., Reilly & Woods, B. R.  
 Leonard & Phillips, 701 E. Erie, Chicago.  
 Leonard, Grace, St. Paul Hotel, N. Y.  
 Leonard & Drake, 1090 Park Pl., Brooklyn.  
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 Leo, Jolly, 736 Carmen, Camden, N. J.  
 Leslie, George W., 180 W. 44th, N. Y.  
 Leslie, Bert, Union Hill, Hoboken; 26, O. H., Syracuse.  
 Lester, Nina, O. H. Gardner, Me.  
 Levitt & Falls, 716 Orange, Syracuse, N. Y.  
 Lewis Walter & Co., Empire, Hoboken, N. J.; 26, Empire, Paterson.  
 Lewis, Harr & Co., 131 W. 16th, N. Y.  
 Lewis & Lake, 2411 North, Kansas City, Mo.  
 Lewis & Manson, 74 Orchard, N. Y.  
 Lindsay, Stilling & Wilber, Pointer's Cafe, San Francisco, Cal.  
 Lila & Adams, Gem, Meridian, Miss., indef.  
 Livingston, Murrup, 530 E. 183d, N. Y.  
 Livingston, David, & Co., Cambridge Hotel, Chicago.  
 Lockwood & Bryson, 26, Orpheum, Denver.  
 Lohse & Sterling, 39 1/2 Lowell, Rochester.  
 Lois, 100 W. 86, N. Y.  
 Lloyd, Herbert, 36 Great Wilson, Leeds, Eng.  
 Long, John, Family, Erie, Pa., indef.  
 Loraine, Oscar, Empire, London, Eng., indef.  
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 Lucler, Lucy & Ellsworth & Irwin, Pantages', Sacramento.  
 Lucier, Marguerite, Hans & Nixie Co.  
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 Lyres, Three, Fashion Plates Co., B. R.  
 Lynette Sisters, 352 State, Chicago.

## M

MacDonald, Chas. & Sadie, 18 W. 100th, N. Y.  
 MacRae & Levering, Empire, B. R.  
 Mab, Queen, & Mr. Weiss, Lit. Bldg., Phila., Pa.  
 Mack Boys, Bijou, Treka, Okla.  
 Mack, Ed., Watson's, B. R.  
 Mack, Wilbur, Chas's, Wash.; 26, Maryland, Baltimore.  
 Macks, Two, Avenue Girls, B. R.  
 Majestic Musical Follies, Trent, Trenton.  
 Makarenko-Sanders Troupe, Bijou, Duluth, Minn.; 26, Bijou, Minneapolis.  
 Mahow, Geo. F., Empire, Milwaukee, indef.  
 Mallia & Bart, Majestic, Galveston.  
 Maltese, Frank & Co., Auditorium, Cincinnati; 26, Cooper, Mt. Vernon, O.  
 Malvern Troupe, Pat White's Gaiety Girls, B. R.  
 Mandel, Eva., 208 State, Chicago.  
 Mandley & Sterling, 67 South Clark, Chicago.  
 Mantell's Marionettes, Majestic, Sioux Falls, S. D.; 26, Majestic, St. Paul, Minn.  
 Mann, Billy, Lyric, Danville; 26, Bijou, Decatur.

Manny, Ed., Broadway Gaiety Girls, B. R.  
 March & Raab, 239 Franklin, Johnstown, Pa.  
 Marchands, The, 109 E. 80th, N. Y. C.  
 Marcos, Harold, 113 W. 114, N. Y.  
 Mardo Trio, Ringling Bros., C. R.  
 Marlowe, Plunkett & Weston, Liberty, Pittsburg; 26, Star, Wilkes-Barre.  
 Marion & Lillian, 178 W. 42d pl., Los Angeles.  
 Mario Trio, Keith's, Cleveland.  
 Marsh, Joe, 244 E. Ohio, Chicago.  
 Marshall Bros., 335 Plymouth, Abingdon, Mass.  
 Martels, Two, 141 1/2 3d, Portland, Ore.  
 Martha, Mile., & Aldo, 418 Strand, London, Eng.  
 Martin & Crouch, 907 S. 12th, Springfield, Ill.  
 Martin, Davis & Percie, Kentucky Belles, B. R.  
 Mathieson, Walter, 90 W. Ohio, Chicago.  
 Mason & Doran, Sheedy's, Fall River, indef.  
 Mathews, Juggling, Orpheum, Evansville; 26, Lyric, Chattanooga.  
 Maurice & Perrin Co., 113 Chestnut, St. Louis.  
 Marvelous, Ed., 627 Cass, Joliet, Ill.  
 Marvin Bros., Lyric, Binghamton, N. Y.; Park, Phila.; 26, O. H., Phila.  
 Marzello & Wolfe, 125 Camden, Newark.  
 Maxm's Models, Orpheum, Lincoln.  
 Maxwell & Dudley, 106 W. 90th, N. Y.  
 Mase, Edna, Jersey Lilies, B. R.  
 McCabe, Jack, New Century Girls, B. R.  
 McCaskey & Howell, Elite, Winnipeg, Can.  
 McConnell & Simpson, Orpheum, Atlanta.  
 McDowell, John & Alice, Wigwam, Bloomington, Ind.  
 McCann, Geraldine & Co., 706 Park, Johnstown.  
 McCauley, Joe, Gaiety, South Chicago, indef.  
 McCoy, Dan, Watson's, B. R.  
 McGregor, Lulu, Grand, Altoona, Pa., indef.  
 McGuire, Tutz, Temple, Grand Rapids; 26, Gaiety, South Chicago.  
 McGuire, Joe, Gaiety, South Chicago, indef.  
 McFarland & Grant, 636 Benton, Pittsburg.  
 McFarland & Murray, Travelers Co., Hartford.  
 McFarland, Wm., Miss New York, Jr., B. R.  
 McGee, Jos. B., Geo. Van's Minstrels.  
 McGrath & Paige, 58 Washington, Middletown, Conn.  
 McLauren-Carson, Dno, c/o Variety, N. Y.  
 McPhie & Hill, Poli's, Waterbury; 26, Poli's, Hartford.  
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 Meier & Mora, March, Circus Variete, Copenhagen, Denmark.  
 Meils, The, Ringling Bros., C. R.  
 Melrose Bros., 133 Park, Bridgeport.  
 Melville, George D., Hippo., N. Y., indef.  
 Mendel, 18 Adam, Strand, London, Eng.  
 Menetekel, c/o H. Lehmann, 544 Ralph, Ridge-wood.  
 Merkel, Louis, 200 Summit, West Hoboken, N. J.  
 Merritt, Raymond, Airdome, Phoenix, Ariz.  
 Merriman Sisters, Behman Show, B. R.  
 Miccos & Fundland, 780 Eighth Ave., N. Y.  
 Mignon, Helene, 129 E. 129 E. 14th, St. Paul.  
 Middleton, Gladys, 530 Drury, Kansas City, Mo.  
 Millar Musical Four, Girls from Happyland, B. R.  
 Millard, Bill & Bob, Cracker Jack, B. R.  
 Miller & Princeton, 88 Olney, Providence.  
 Miller, Grace, Phillip's, Richmond, Ind., indef.  
 Miller, Louis E., & Co., 133 W. 45th, N. Y.  
 Miller, L. Frank, Fashion Plates, B. R.  
 Miller, Theresa, Criterion, Chicago, indef.  
 Millership Sisters, Miner's Burlesquers, B. R.  
 Millman Trio, Orpheum, New Orleans.  
 Miles & Dewey, 48 Howard, Boston.  
 Mills & Moulton, 58 Race, Buffalo.  
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 Moneta Five, 42 G. O. H. Bldg., Chicago.  
 Montague, Mona, 2959 Urain, Denver.  
 Montgomery, Geo. P., Orpheum, Hot Springs, Ark., indef.  
 Montambo & Bartell, Folly, Chicago.  
 Monray, Edward, 814 Western, N. S., Pittsburg.  
 Moore & Young, Lyric, Chattanooga; 26, Bijou, Atlanta.  
 Moorhead, Harry, Dreamland, Norfolk, Va.  
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 Moreland, Chas., 734 1/2 Central, Hot Springs, Ark.  
 Morgan & McGarry, Pantages', Portland, Ore.  
 Morris & Morton, Fads & Follies, B. R.

Morris, Felice & Co., Grand, Indianapolis; 26, Columbia, Cincinnati.  
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 Munlen & Correll, Greenpoint, Brooklyn.  
 Mulvey, Ben L., Columbia, Cincinnati; 26, Temple, Detroit.  
 Murray, Eddie, Fisher's Los Angeles, indef.  
 Murray Sisters, 239 W. 52d, N. Y.  
 Murray & Mack, O. O. H., Los Angeles, indef.  
 Murray & Alvin, Great Alhambra.  
 Murphy & McGee, Ducklings, B. R.  
 Murphy & Drexel, 419 S. Broad, Phila.  
 Musketiers, Four, Vanity Fair, B. R.  
 Myers & Rosa, Poli's, Worcester; 26, Poli's, New Haven.

## N

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 National Four, Golden Crook Co., B. R.  
 Nawn, Tom, & Co., Orpheum, Oakland.  
 Nealon & Titus, 511 Brown, Phila.  
 Neff & Starr, 38 Johnston, Chicago.  
 Nelson & Otto, 10 Howland, Roxbury, Mass.  
 Nelson, Ned, Natrona, Pa.; 26, Waynesburg, Pa.  
 Niblo, Niblo, 14 Leicester, London, Eng.  
 Newhoff & Phoebe, 26, Majestic, Colorado Springs.  
 Nichols, Four, 510 Deuber, Canton, O.  
 Niblo, Victor, Proctor's, Newark; 26, Poli's, Hartford.  
 Nickel, Earl, 345 E. 40th, Chicago.  
 Niles & Hart, Family, Braddock, Pa.; 26, Casino, Grafton, W. Va.  
 Nitro & Le Roy, 1325 Page, Allegheny, Pa.  
 Noble & Brooks, Bijou, Iowa City.  
 Noblette & Marshall, 1012 Hempfield, Ft. Worth.  
 Nolan, Fred, World Beaters, B. R.  
 Nonette, 104 Henry, Brooklyn.  
 Normans, Juggling, Orpheum, Seattle; 26, Orpheum, Portland, Wash.  
 Norton, C. Porter, 6342, Kimbark, Chicago.  
 Norris, Leon, & Co., 63 W. 7th, Mt. Vernon, N. Y.  
 Norries, The, 517 Walnut, Hamilton, O.  
 Norton, Mina, Dime, Walla Walla, Wash., indef.  
 Norton, Musical, Shea's, Toronto.  
 Nugent, Wm. F., 11 W. 118th, N. Y.  
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## O

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 Olbons, Four, Family, Pottsville; 26, Family, Carbondale, Pa.  
 Onlaw, Gus, Trio, Empire, Brooklyn; 26, Poli's, Wilkes-Barre.  
 Onken, Al, The Chutes, San Francisco, indef.  
 O'Neill, Emma, Sartoga Hotel, Chicago.  
 O'Neill, W. A., Orpheum, Oakland, indef.  
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 Orietta & Taylor, Bergen, Ave., Richfield Pk., N. J.  
 O'Rourke, Eugene & Co., 1229 Tinton Ave., N. Y.  
 Ortmann Trio, Circo Bell, Mexico City, Mex., indef.  
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 Pasqualina & De Vos, Bijou, Duluth, Minn.  
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 Paulinetti & Piquo, Keith's Columbus; 26, Temple, Detroit.  
 Pealson, Goldie & Lee, Poli's, Springfield; 26, Poli's, New Haven.  
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 Peck, Roy, Vogel's Minstrels.  
 Pederson Bros., 635 Greenbush, Milwaukee.  
 Pelot, Freda, Haymarket, Chicago; 26, Columbia, St. Louis.  
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 Pinar & Manny, 275 South Fifth, Brooklyn.  
 Perry & Elliott, Clark's Runways, B. R.  
 Petching Bros., 16 Packard, Lymanville, B. I.  
 Philippo Sisters, 140 W. 30th, N. Y.  
 Phillips & Bergen, Star, Dn Bala; 26, O. H., Canonsburg, Pa.  
 Phillips, Samuel P., Hippo, Harrisburg; 26, G. O. H., Phila.  
 Piccolo Midgets, Box 23, Phoenix, N. Y.  
 Pike Bros., 973 Amsterdam Ave., N. Y.  
 Plicer, Harry, 235 W. 143d, N. Y.  
 Plamondon, Two, 1114 Quincy, Topeka, Kas.  
 Poierra, The, Majestic, Montgomery; 26, Majestic, Birmingham.  
 Polk & Polk, Majestic, Galveston.  
 Pollard, Gene, World Beaters, B. R.  
 Pope, J. C. & Dog, 240 Franklin, Phila.  
 Potter & Harris, Army, Binghamton.  
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 Ritter & Foster, Sheffield, Eng.; 26, Newcastle, Eng.  
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 Roattino & Stevens, 114 E. 11th, N. Y.  
 Roberts, C. E. & Rats, 1851 Sherman, Denver.  
 Roberts Children, Lynch's, Woonsocket.  
 Rockway & Conway, 24 Orpheum, Butte.  
 Robbins & Treman, Elite, Atlanta, Indef.  
 Robinson & Grant, Olympia, Lynn, Mass.  
 Robinson, Alice, 457 Orchard, Chicago.  
 Roberts, Hayes & Roberts, Keith's, Phila.  
 Roberts Family, 320 Point, Providence.  
 Rogers, Will, Orpheum, Oakland.  
 Rolare, Chas., 215 W. 23d, N. Y.  
 Romain, Manuel, & Co., National, San Francisco.  
 Ronaldos, Three, R. D. 5, Plymouth, Mich.  
 Roof, Jack & Clara, 705 Green, Phila.  
 Roof, Jack & Clara, Grand, Nashville; 26, Orpheum, Evansville.  
 Rooney Sisters, Orpheum, Easton; 26, Orpheum, Reading.

Rosaires, The, 26 Temple, Ft. Wayne.  
 Rose, Elmer A., 312 Central Ave., Atlanta.  
 Ross & Lewis, Touring South Africa.  
 Ross Sisters, 65 Cumberland, Providence.  
 Rosey, C. W., 1821 So. Wichita, Wichita, Kas.  
 Rosel, Alfredo, Buffalo Bill, C. E.  
 Rosiers, The, 1533 B'way, N. Y.  
 Rowland, Atlantic Garden, N. Y.  
 Royal Doll Princess, 102 W. 35th, N. Y. C.  
 Royal Musical Five, 240 So. 9th, Brooklyn.  
 Roy, Rob. 5 Polk Alley, Elizabeth, Pa.  
 Russell Bros., Elmhurst, C. I.  
 Russell & Davis, Idle Hour, Atlanta, Indef.  
 Russell & Church, Lyric, Danville, Ill.; 26, Lyric, Terre Haute.  
 Russell, Jessie, & Co., 517 So. 7th, St. Louis.  
 Rutledge & Pickering, 133 W. 45th, N. Y.  
 Ryan & White, Poli's, Wilkes-Barre; 26, Chase's, Washington.  
 Ryan & Ritchfield, Box 30, Sayville, L. I.

S

Salmo, Juno, May Alhambra, Paris, France.  
 Salvall, Saragot, Hotel, Chicago.  
 Sandberg & Lou, 711 Orchard, Chicago.  
 Sanders Troupe, 309 E. 14, New York.  
 Sampson & Douglas, Alhambra, N. Y.  
 Sampson, Harry, 5411 Addison, W. Phila.  
 Samuels & Chester, Box 116, Melrose Park, Ill.  
 Sanford & Darling, 2422 So. Adler, Phila.  
 Santelli, Great, Oxford Hotel, Chicago.  
 Svengala, Original, Watertown, N. Y., Indef.  
 Shannons, Four, Saratoga Hotel, Chicago.  
 Sharp & Sharp, 209 E. 13th, N. Y.  
 Scharr, Wheeler Trio, 5180 Commercial, Chicago.  
 Scheffels, Mary, O., Greenville, O.  
 Shefels, Mal, 1018 3d, Appleton, Wis.  
 Siddons & Earle, 928 Main, Phila.  
 Sineay's Dogs & Cats, Folies Bergere, Mexico City, Mex.  
 Schoaff, Glenn, Miss New York, Jr., B. R.  
 Schnater, Milton, Palace, Boston, Indef.  
 Scott, Edouard, Grand, Reno, Nev., Indef.  
 Scott & Wright, 530 W. 122d, N. Y.  
 Sears, Gladys, Tiger Lillies, B. R.  
 Semon Duo, R. F. D. 3, Box 27, Kalamazoo.  
 Senetti, Anne, City Sports, B. R.  
 Sherman, Lukens, B'way Gayle Girls Co., B. R.  
 Sherman & De Foe, Lyceum, Washington; 26, Monumental, Baltimore.  
 Sherry, Joseph V., John H. Sparks' Show, Indef.  
 Shilhart, Anson, Crystal, Detroit, Indef.  
 Silveno & Co., 2029 Liberty, Ogden, Utah.  
 Simpson, Cora, 718 No. Maine, Scranton, Pa.  
 Simpson, Cheridan, Orpheum, Salt Lake.  
 Six Little Girls and a Teddy Bear, 26, Orpheum, Salt Lake City.  
 Slater & Finch, Transdale Bros.' Minstrels.  
 Smilr & Kessner, 438 W. 164th, N. Y.  
 Smith & Heagney, 272 So. 11th, Newark, N. J.  
 Smith & Brown, 1324 St. John, Toledo.  
 Smith, Al, 123 Irving, Brooklyn.  
 Smith & McNamara, 49 No. Englewood, Phila.  
 Smiths, Aerial, Ringling Bros., C. R.  
 Snyder & Buckley, Orpheum, Sioux City.  
 Somers & White, Box 24, Collingswood, N. J.  
 Soper, Bert, Star, Altoona, Pa., Indef.  
 Spisael Bros. & Mack, Parisiana, Budapest, Hungary.  
 Starr, Mabelle, Banning's, Belfontaine, O.  
 St. Clair, Anne, 2910 Armour, Chicago.  
 St. Elmo, Leo, Empire, Calgary, Alberta, Can.  
 Stafford, Alice, 213 W. 85th, N. Y.  
 Stafford, Frank, Stone, Marie, Orpheum, Brooklyn; 26, Poli's, Waterbury.  
 Stieger, Bessie, Champagne Girls, B. R.  
 Still City Quartet, Miss New York, Jr., B. R.  
 Steady, Walter, Electric, Fairmount, W. Va.; 26, Casino, Grafton, W. Va.  
 Steeley & Edwards, Poli's, Wilkes-Barre; 26, Poli's, Scranton.  
 Steinert, Thomas, Trio, 469 Lenox, N. Y.  
 Stanley & Watson, 245 W. 38th, N. Y.  
 Stanley, Mae B., O. H., Douglas, Alaska, Indef.  
 Stephenson, Chas., 2 Sumach, Toronto, Can.  
 Stewart, Cal., 147 W. 95th, N. Y.  
 Stewarts, Musical, Sam T. Jack's Burlesquers.  
 Stevens, Paul, 323 W. 28th, N. Y.  
 Stevens, Kitty, 132 Lincoln, Chicago.

Stuart, J. Francis, 2448 Martin, Phila, Pa.  
 Stuart & Keeley, 822 College, Indianapolis.  
 Stutsman & May, 1533 B'way, N. Y.  
 Stutsman & May, Family, Williamsport.  
 Sullivan Bros., Four, So. High, Milford, Mass.  
 Sully & Phelps, 2329 Boltes, Phila.  
 Sunny South Co., Orpheum, Butte.  
 Susanna, Princess, Family, Hazelton, Pa.  
 Sutcliffe Troupe, Proctor's, Troy; 26, Victoria, N. Y.  
 Sutton & Sutton, Palace Hotel, Chicago.  
 Sweeney & Booney, 174 W. Madison, Chicago.  
 Sylvester, Harry, Irwin's Majestic, B. R.  
 Symonds, Jack, Fairland, Colorado Springs.  
 Symphony Quartet, 1025 26th, Washington, D. C.

T

Taneau, Felix & Claxton, 831 E. 93d, N. Y.  
 Tangley, Pearl, Niagara Falls.  
 Taylor, Chas. E., Tiger Lillies, B. R.  
 Taylor, Mae, 19, Majestic, Mobile, Ala.; 26, Majestic, Montgomery.  
 Taylor, Viola, Champagne Girls, B. R.  
 Taylor, Eva, & Co., Orpheum, New Orleans.  
 Teed & Lasell, Bryant's Extravaganza Co., B. R.  
 Templeton, Robert L., Moss & Stoll Tour, London.  
 Templeton, Paul Francis, 1426 16th, Oakland.  
 Ten Dark Knights, Walsall, England.  
 Ten Brooke, Jim, Uncle Sam's Belles, B. R.  
 Ten Eychs, The, Family, Bellefontaine, O.  
 Terrors, Four English, City Sports, L. I. B.  
 Texas Steer Quartet, Colonial Belles, B. R.  
 Trolley Car Trio, 1142 Tunnell, Milwaukee.  
 That Quartet, Times Square Hotel, N. Y.  
 Thatcher, Eva, Enreka, Lethbridge, Can.  
 Thardo, Claude, 3, Majestic, Montgomery.  
 The Quartet, Orpheum, Brooklyn; 26, Alhambra, N. Y.  
 Thompson, Harry, 112 Covert, Brooklyn.  
 Thompson Sisters, 824 E. 41st, Chicago.  
 Thornton, Geo. A., 1133 B'way, N. Y.  
 Thorne, The, 114 E. 2d, East Liverpool, O.  
 Till, John & Louise, 898 Salem, Malden, Mass.  
 Tompkins, Charlotte J., 2541 Lafayette, Denver.  
 Townsend, Charlotte & Co., 601 W. 135th, N. Y.  
 Toomer, Henry B., Pastime, Jacksonville, Fla.  
 Tom Jack Trio, Chase's, Washington.  
 Toms, Tumbling, 2789 Fulton, Brooklyn.  
 Toons, Mlle., P. O. Box 854, Denver, Col.  
 Tops, Topsy & Topsy, Lyric, Springfield, Mo.  
 Toys, Musical, Lyric, Bridgeton, N. J.; 26, Grand, Phila.  
 Travers, Belle, 207 W. 88th, N. Y.  
 Trobel & Ruge, 19, Orpheum, Salt Lake.  
 Tucheroff's Dogs & Horses, Orpheum, Denver.  
 Turner, Bert, Richmond Hotel, Chicago.  
 Thardo, Claude, 33 W. 65th, N. Y.

Thurston, Leslie, 85 Lexington Ave., N. Y.  
 Tunia, Fay, Champagne Girls, B. R.  
 Tuttle & May, Majestic, Waxahachie, Tex.  
 Tweedley, John, 242 W. 43d, N. Y.  
 Terrell, Al H., Majestic, Dallas; 26, Majestic, Houston.  
 Tyson Sisters, New York Stars, B. R.

U

Urma, Hetty, 104 B. 14th, N. Y.  
 Usher, Claude & Fannie, Majestic, Chicago; 26, Grand, Indianapolis.

V

Vaggas, The, Sun, Springfield, O.  
 Valados, Les, 407 Thames, Newport, B. I.  
 Valder & Varno, 228 Walnut, Anora, Ill.  
 Vance, Maida, Irwin's Majestic, B. R.  
 Van, Billy, 26, Orpheum, Butte.  
 Van Buren & Close, 2259 W. 9th, Cleveland.  
 Van Bpps, Jack, 15 W. 64th, N. Y.  
 Vans Minstrels, Star, Chicago.  
 Vanderbond, Charlerol, Pa., Indef.  
 Vardaman, National Hotel, Chicago.  
 Variety Quartet, Colonial Belles, B. R.  
 Veronica & Hurl, Orpheum, Easton, Pa.; 26, Orpheum, Harrisburg.  
 Vass, Victor, 25, Haskin, Providence, B. I.  
 Vasco, 41a Acre Lane, London, Eng.  
 Vasco & Co., 1418 Beaver, Allegheny, Pa.  
 Vaughan, Dorothy, Sherman House, Chicago.  
 Vedmaro, Rena, 749 Amsterdam Ave., N. Y.  
 Vermette-Capotti Trio, 451 Brebost, Montreal.  
 Verne & Verne, 123 Montauk, Brooklyn.  
 Victorine, Myrtle, Bijou, Superior, Wis.; 26, Miles, Minneapolis.  
 Viola, Otto & Bro., O. H., Ogdenburg, N. Y.; 26, Gem, Little Falls, N. Y.  
 Violetta, Jolly, Orpheum, Oakland.  
 Von Dell, Harry, 1553 B'way, N. Y.  
 Von Sister Sisters, 486 E. 188th, N. Y.  
 Vincent & Rose, Bijou, Ft. William, Can.; 26, Bijou, Port Arthur, Can.  
 Vynos, The, 866 W 31st, N. Y.

W

Wade & Reynolds, 615 Second, Louisville, Ky.  
 Wadund & Tekla Trio, Trevina, Circus, Mex.  
 Ward & Harrington, 418 Strand, London, Eng.  
 Ward & Hart, 1909 South 11th, Phila.  
 Ward & Shepell, Al Reeves, B. R.  
 Wartenberg Bros., 104 E. 14th, N. Y., c/o Tausig.

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## ANNOUNCEMENT

I wish to announce that I have severed my business connections with **MR. E. J. FLANAGAN** (Cameron and Flanagan, "On and Off").

Have gone to California on a vacation for the summer.

Next season will present in vaudeville a new version of "On and Off" with my wife, **MISS BONNIE GAYLORD**, "The Girl from Posey County," who is now playing in vaudeville with big success.

The act will have a new title and new features.

Details will be announced later.

Also wish to say that I have created all my own dialogue, business and situations in the act known as "On and Off."

My association with Mr. Flanagan has always been of a pleasant and friendly nature. Regards to all my friends.

## TUDOR CAMERON

Permanent address, care **VARIETY**, Chicago Office.

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**LOUIS NAMETY?**  
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Week April 19—Plaza Music Hall, New York.

Rice, Frank & True, Bijou, La Crosse.  
 Rickrode, Harry E., Pantages' Theatre Bldg., Seattle.  
 Rich Duo, Cheyenne, Cheyenne.  
 Rich & Howard, 311 W. 13th, N. Y.  
 Richards, Great, Trent, Trenton.  
 Richards & Montrose, 450 So. First Ave., Mt. Vernon.  
 Richards & Grover, Star, Seattle.  
 Richardson, John S., 18 Grauer pl., Buffalo.  
 Riley & Ahern, 331 W. Hancock, Detroit, Mich.

Ringling, Adolph, Phila, Pa.  
 Ritchie, Gertie, 305 Elm, Buffalo, N. Y.  
 Ritter & Foster, Sheffield, Eng.; 26, Newcastle, Eng.  
 Roads & Engel, 223a Channcey, Brooklyn.  
 Roattino & Stevens, 114 E. 11th, N. Y.  
 Roberts, C. E. & Rats, 1851 Sherman, Denver.  
 Roberts Children, Lynch's, Woonsocket.  
 Rockway & Conway, 24 Orpheum, Butte.  
 Robbins & Treman, Elite, Atlanta, Indef.  
 Robinson & Grant, Olympia, Lynn, Mass.  
 Robinson, Alice, 457 Orchard, Chicago.  
 Roberts, Hayes & Roberts, Keith's, Phila.  
 Roberts Family, 320 Point, Providence.  
 Rogers, Will, Orpheum, Oakland.  
 Rolare, Chas., 215 W. 23d, N. Y.  
 Romain, Manuel, & Co., National, San Francisco.  
 Ronaldos, Three, R. D. 5, Plymouth, Mich.  
 Roof, Jack & Clara, 705 Green, Phila.  
 Roof, Jack & Clara, Grand, Nashville; 26, Orpheum, Evansville.  
 Rooney Sisters, Orpheum, Easton; 26, Orpheum, Reading.

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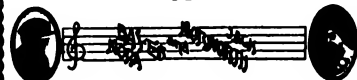


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RETURN ENGAGEMENT, WEEK APRIL 19, KEITH'S, SYRACUSE, N. Y.

## NIFTY NOTES

OF



Get it right off the bat. It's brand new.

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Yes, we'll be singing "HARVEST MOON" in vaudeville pretty soon. We cancelled our bunk on the S. E. Oedro, and will take one of the American Line Canoes later.

"We're glad we're married."

Wenrick & Waldron, Richmond Hotel, Chicago.  
Wallace, Vane, Irwin's Majestic, B. R.  
Walker, Nella, Chase's, Wash.; 26, Maryland, Baltimore.  
Walker, Mabelle, 208 Pottinatone, Leavenworth, Kan.

## WALSH, LYNCH and CO.

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Waller & Magill, 102 Seventh Ave., N. Y.  
Walton, Irvin R., Fads & Follies Co., B. R.  
Walton, Bert & Lottie, 209 E. 14th, N. Y.  
Walton, Fred & Co., Lamb's Club, N. Y.  
Walsh, Lynch & Co., Irwin's Big Show, B. R.  
Walsh, May, Fads & Follies, B. R.  
Ward, Tom, 162 Lexington Ave., Brooklyn.  
Wardell, Harry, 1553 B'way, N. Y.  
Warren, Marvelous, Empire, Edmonton, Can.  
Watson, Sammy, Maryland, Baltimore; 26, Proctor's, Newark.  
Watson Sisters, Irwin's Big Show, B. R.  
Watson & Little, 428 W. 145th, N. Y.  
Welch, Mealy & Montrose, Grand, Grand Rapids.  
Werden, W. L., & Co., Castle, Bloomington, Ill., Indef.  
Washer Bros., Box 100, Oakland, Ky.  
Wesley & Burns, Lyric, Muskogee; 26, Lyric, Parson, Denver.  
Wentworth, Vesta & Teddy, Empire, San Francisco; 26, Pantages, Sacramento.  
White, Ed. B., & Rolia, Theatrolnm, Owen Sound, Ont.  
Whiting, George, Keith's, Columbus, O.

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**THEATRICAL LAWYER**  
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Were not going to spring it until next season, but it's too good to keep. We call it the BAL "HANDY SIZE" trunk, and, judging from the way it has sold from the sample in our 42d St. Store, it fills a long felt want.

We are making it in 36" size for men and 40" for women and the tray arrangement, length and width are the same as our regular XX trunks of those sizes, BUT it is only 18" high inside, just half way between the regular trunk and the steamer, and it makes the handiest trunk to pack, move, handle and have around the room or dressing room one could wish for.

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## CIRCUS ROUTES

Barnum & Bailey, Coliseum, Chicago, Ill.  
Campbell Bros., May 18, Concordia, Kas.; 19, Washington; 20, Whymore, Neb.; 21, Fairbury, Neb.  
Clark & Son Shows, April 18, Jonesboro, La.; 21, Dodson; 22, Winnfield; 23, Alexandria, La.  
Damon, Howard, April 24, Geneva, Ohio.  
Hagig's Shows, April 22, Perry, Okla.; 23, Tulsa, Okla.; 27, Muskogee; 28, Tahlequah; 29, Westville.  
Hagenbeck-Wallace, April 24, Peru, Ind.  
Howe's Shows, April 18, Hopkinsville, Tenn.  
Miller Bros., April 19, Arkansas City, Kas.; 20, Enid, Okla.; 21, Guthrie; 22, Oklahoma City; 23, Chickasha; 24, Lawton; 25, Mangum; 27, Hobart; 28, El Reno; 29, Alva; 30, Wichita, Kas.; May 1, Salina, Kas.; 3-4, Kansas City, Mo.  
Ringling Bros., Madison Square Garden, N. Y.  
Sells-Floto, April 19, Redlands, Cal.; 20, Pasadena, Cal.

## BURLESQUE ROUTES

For the weeks of April 19 and April 26.

"L. O." indicates show is "laying off."

Al Reeves' Beauty Show, 10, Empire, Cleveland; 20, Garden, Buffalo.  
Americans, 10, Star, Cleveland; 20, Academy, Pittsburgh.  
Avenue Girls, 19, Monumental, Baltimore; 20, Trocadero, Phila.  
Behman Show, 19-21, Empire, Albany; 22-24, Empire, Holyoke; 26, Gayety, Boston.  
Big Review, 19, Star, St. Paul; 26-28, Empire, Des Moines; 29-1, L. O.  
Bobemians, 19, Century, Kansas City; 20, Standard, St. Louis.  
Bon Tons, 19, Westminster, Providence; 20, Palace, Boston.  
Bowery Burlesquers, 19, Music Hall, N. Y.; 20, Westminster, Providence.  
Brigadiers, 19, Trocadero, Phila.; 26, Bon Ton, Jersey City.  
Broadway Gaiety Girls, 19-21, L. O.; 22-24, St. Joe; 26, Century, Kansas City.  
Bryant's Extravaganza, 19, Princess, Montreal; 26-28, Empire, Albany; 29-1, Empire, Holyoke.  
Casino Girls, 19, L. O.; 20, Majestic, Kansas City.  
Century Girls, 19-21, Gayety, Scranton; 22-24, Luzerne, Wilkes-Barre; 26-28, Empire, Schenectady; 29-1, Folly, Paterson.  
Champagne Girls, 19, Empire, Chicago; 26, Star, Milwaukee.  
Cherry Blossoms, 19, Bon Ton, Jersey City; 26-28, Luzerne, Wilkes-Barre; 29-1, Gayety, Scranton.  
City Sports, 19, L. O.; 26, Gayety, Birmingham.  
Colonial Belles, 19-21, Folly, Paterson; 22-24, Empire, Schenectady; 26-28, Lyceum, Troy; 29-1, Gayety, Albany.  
Cosy Corner Girls, 19-21, Empire, Schenectady; 22-24, Folly, Paterson; 26, London, N. Y.  
Cracker Jacks, 10, Palace, Boston; 26-28, Gilmere, Springfield; 29-1, Empire, Albany, N. Y.  
Dainty Duchesse, 19, Waldman, Newark; 26, Gayety, Hoboken.  
Dreamlands, 19-21, Luzerne, Wilkes-Barre; 22-24, Gayety, Scranton; 26, Bowers, N. Y.  
Ducklings, 10, Buckingham, Louisville; 26, Folly, Chicago.  
Empire Burlesquers, 19, Empire, Chicago; 26, Empire, Indianapolis.  
Fads & Follies, 19, Gayety, Brooklyn; 26, Gayety, Phila.  
Fashion Plates, 19-21, Gayety, Albany; 22-24, Lyceum, Troy; 26, Royal, Montreal.  
Fay Foster, 19, Lafayette, Buffalo; 26, Avenue, Detroit.  
Follies-of-the-Day, 19, Standard, St. Louis; 26, Folly, Chicago.  
Frollicome Lambs, 19, Empire, Brooklyn; 26-28, Gayety, Scranton; 29-1, Luzerne, Wilkes-Barre.  
Girls of the Moulin Rouge, 19, Gayety, Pittsburgh; 26, Gayety, Columbus.

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Do you want GREAT SONGS with GREAT SLIDES!

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Golden Crook, 19, Olympic, N. Y.; 26, Star, Brooklyn.  
Happyland, 19, Gayety, Detroit; 26, Star & Garter, Chicago.  
Hastings Show, 19, Star & Garter, Chicago; 26, Standard, Cincinnati.  
High Rollers, 10, Star, Brooklyn; 26, Gayety, Brooklyn.  
Imperial, 10, Star, Toronto; 26, Lafayette, Buffalo.  
Irwin's Big Show, 19, Gayety, Washington; 26, Gayety, Pittsburgh.  
Jersey Lilies, 19, Gayety, St. Louis; 26, Trocadero, Chicago.  
Kentucky Belles, 10, Empire, Newark; 26, Bijou, Phila.  
Knickerbockers, 10, Euson's, Chicago; 26, Star, Cleveland.  
Majestic, 19, Gayety, Baltimore; 26, Gayety, Washington.  
Mardi Gras Beauties, 19, Gayety, Boston; 26, Olympic, Brooklyn.  
Masqueraders, 19, Gayety, Toronto; 26, Princess, Montreal.  
Merry Maidens, 10, Howard, Boston; 26, Eighth Ave., N. Y.  
Merry Makers, 19, Lyceum, Washington; 26, Monumental, Baltimore.  
Miss New York, Jr., 19, Avenue, Detroit; 26, Empire, Chicago.  
Morning Glories, 19, Murray Hill, N. Y.; 26, Casino, Phila.  
Morning Noon & Night, 19, Eighth Ave., N. Y.; 26, Howard, Boston.  
New York Stars, 19, Gayety, Columbus; 26, Empire, Toledo.  
Night Owls, 19, Trocadero, Chicago; 26, Gayety, Milwaukee.  
Parisian Widows, 19, Standard, Cincinnati.  
Pat White, Gaiety Girls, 19, Bijou, Phila.; 26, Empire, Brooklyn.  
Rents-Santley, 10, Greenwald, New Orleans; 26, L. O.; 3, Majestic, Kansas City.  
Rice & Barton, 19, Gayety, Phila.; 26, Gayety, Baltimore.  
Rice & Barton Big Gaiety Co., 19, Corinthian, Rochester; 26, Gayety, Toronto.  
Rialto Rounders, 19, Majestic, Kansas City; 26, Gayety, St. Louis.  
Rollickers, 19, Dewey, Minneapolis; 26, Star, St. Paul.  
Rose Sydel, 19, Olympic, Brooklyn; 26, Murray Hill, N. Y.  
Rnnaway Girls, 19, Garden, Buffalo; 26, Corinthian, Rochester.  
Sam Devere, 19, Imperial, Providence; 26, Empire, Newark.

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Sam T. Jack, 19, Empire, Indianapolis; 26, Dewey, Minneapolis.  
Scribner's Big Show, 10-21, Gilmore, Springfield; 22-24, Empire, Albany; 26, Olympic, N. Y.  
Sensaders, 19, Empire, Toledo; 26, Gayety, Detroit.  
Star Show Girls, 19, Academy, Pittsburg; 26, Apollo, Wheeling.  
Strollers, 19, Bowery, N. Y.; 26-28, Folly, Paterson; 29-1, Empire, Schenectady.  
Thoroughbreds, 19, People's, Cincinnati; 26, Star, Cleveland.  
Tiger Lilies, 19, Royal, Montreal; 26, Star, Toronto.  
Travelers, 19-21, Empire, Des Moines; 22-24, L. O.; 26-28, L. O.; 29-1, St. Joe.  
Trocadero, 19, Gayety, Milwaukee; 26, Buson's, Chicago.  
Uncle Sam's Belles, 19, Columbia, Boston; 26, Imperial, Providence.  
Vanity Fair, 19, Gayety, Hoboken; 26, Music Hall, N. Y.  
Washington Society Girls, 19, Apollo, Wheeling; 26, Lyceum, Washington.  
Watson's Entertainers, 19, London, N. Y.; 26-28, Lyceum, Troy; 29-1, Gayety, Albany.  
World Beaters, 19, Casino, Phila; 26, Waldman, Newark.  
Yankee Doodle Girls, 19-21, Folly, Paterson; 22-24, Empire, Schenectady; 26, Columbia, Boston.

### LETTERS

Where C. O. follows name, letter is in Chicago Office.  
Advertising of circular letters of any description will not be listed when known.  
Letters will be held for one month.  
P. O. following name indicates postal card.

Avery, D.  
Anderson, Albert.  
Anderson, Ralph W.  
Arado, D.  
Aces, The Three (C. O.)  
Angers, The.  
Angie's Lions.  
Adams, Isabel.  
Adonis & Dog (C. O.)  
Anger, Lou (C. O.)  
Albertus, Sam (C. O.)  
Asard, Ralph.  
Almont & Dumont (P. O.)  
Alinworth, Virginia.  
Anderson-Palott, Anna.  
Avesto, Nimer.  
Burdick, Ruth.  
Bragg, Archie (C. O.)  
Bell, Alfred J.  
Bagley, Charlie (C. O.)  
Baldwin, Kitty.  
Best, Louis P.  
Brignola, M. (C. O.)  
Beck, Carl M. (C. O.)  
Belmont, Freda.  
Brahams, The (C. O.)  
Barrett, Bertha L.  
Bertram, Helen (C. O.)  
Bellvue, Ed. (C. O.)  
Burton, Steve W. (C. O.)  
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Blythe's Beals.  
Buttler, M. J.  
Bell, Floss (C. O.)

Bothner, Al.  
Brindemour, Great.  
Bowles, George.  
Boyle & O'Brien.  
Bulger, Irine.  
Bordeans, The.  
Buchanan, Lorraine (C. O.)  
Binder, Grace (C. O.)  
Bush, Frank.  
Barlow, Nelson & Demore.  
Barnes, W. H.  
Burn, Andy.  
Bryant & Saville (C. O.)  
Burnhams, The (C. O.)  
Brahams, The (C. O.)  
Bowers, Fred K.  
Brown & La Bell.  
Baker, Nat C.  
Baron, Sarah.  
Barlowe, Frederick.  
Bambard, Mr. (Swan & Bambard).  
Bates, Nora.  
Carroll, Rena (C. O.)  
Chifford & Lane (C. O.)  
Clayton, Webb A.  
Calvert, Albert (C. O.)  
Close, Sydney (C. O.)  
Carroll, Tom (C. O.)  
Campbell, Flossie.  
Cameron, Francis.  
Crosse, Dr. Margaret.  
Curtis, Bea (C. O.)  
Constantine, W. J.  
Clark, Geo.  
Crumbaker, Edwin.  
Coughlin, John X.  
Crewe, Anna (C. O.)  
Conklin, Al.  
Caldwell, J.  
Craven, Sidney (C. O.)  
Clayton, Webb A. (C. O.)  
Carner, Don (C. O.)  
Claudius & Scarlet (C. O.)  
Carter, Robert (C. O.)  
Coleman, Lulu.  
Cardowale Sisters.  
Chasino.  
Childers, Grace.  
Dornton, Harry.  
Dunbar, James T.  
Dresser, Louise.  
Drew, Lowell (C. O.)  
Dieberich, Ray O.  
Dudley, Alice Cheslyn (C. O.)  
Damm, Geo. A. (C. O.)  
Daly, Beatrice.  
Dietrich, Mrs. (C. O.)  
Darrell & Hodges (C. O.)  
De Mund, Chas. (C. O.)  
Dunant, Paul (C. O.)  
Davis, Jack.  
Dunn, Charles.  
De Mondo & Dinsmore (C. O.)  
Dodd, Jessie.  
Dunston, Oscar.  
Desmond, Lily.  
Doyle, Bart (Mallia & Bart).  
Daly & O'Brien.  
Everett, Agnes.  
Eagle, Daniel Red.  
Earle, Edward.  
Esterbrooks, The (C. O.)

Facclatti, Tom (C. O.)  
Fraccans, Menotti (C. O.)  
Faccenda, Alberto (C. O.)  
Fischer, Madalyn.  
Fitzgerald & Wilson (C. O.)  
Falschid, B. D.  
Fields, Vic.  
Ferguson, Marguerite.  
Fisher, Susie (C. O.)  
Flannery, W. B. (C. O.)  
Farley, John.  
Fields, Wm. C.  
Farrall, A. B.  
Forrest, Harry.  
Fowler, Assile May.  
Fay, John J.  
Field, J. Roger.  
Gibson, Estelle.  
Gillen, Edward.  
Gould, Jay (C. O.)  
Grant, Lawrence.  
Garrett, B.  
Greenfield, Caroline.  
Gill, Flora L.  
Gilbert, Elame.  
Gotch, Frank A.  
Gillmore, Lew.  
Glick, Lou (C. O.)  
Gardner, Grant.  
Grossman, Al.  
Green, George.  
Green, Felix.  
Geer, Ed.  
Granger, Mollie.  
Gleason, Stella.  
Griffith, Harry.  
Gilliland & Murray.  
Hynes, Tom.  
Harris, Will J.  
Heald, Henry D.  
Howard Hall Co.  
Hendon, W. T.  
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Hoff, James.  
Haverley, Tom (C. O.)  
Hayes, Harvey (C. O.)  
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Haggerty, Larry.  
Harris, W. H.  
Harrison, Charles.  
Hansel, Emile.  
Hammond, Chas.  
Harvey & Farrell (C. O.)  
Hart, Henry (C. O.)  
Hyde, Jimmie.  
Hammer, Frank A.  
Hales, C. W.  
Harford, Sadie.  
Hennessey, J. E.  
Henrich.  
Hoppe, Gny.  
Higgins, R. D.  
Hoey & Lee.  
Hend, Geo. & Edna.  
Hantley, J. H.  
Hodges, James (C. O.)  
Hyams, John.  
Hewitt, Harry.  
Hathaway & Seigel.  
Hutchinson & Lushy (C. O.)  
Howard & Harris (C. O.)  
Hawkins, L.  
Hammond, Mrs.  
Howard & Harris.  
Harden, Otis.  
Hoffman, Max.  
Hughes Musical Trio.  
Hopkins, Col. J. D.  
Hammer, Charles Mae.  
Henry, Arthur T.  
Hagen, Helen.  
Hops, Adela.  
Hayes, Mrs. Leo.  
Irwin, C.  
Ioannon, Panachioti.  
Ishmael, Prince P.  
Jourdson, Annette (C. O.)  
Johns, Harry (C. O.)  
Jarow, Emil (C. O.)  
Johnstone, Gordon.  
Johnson, Otto.  
Jensen, Otto.  
Jones, Miss Gwyn.  
Johnson, Mark.  
Jackson, Carl J.  
Johnson, Sabel.  
Jarvis, Frank (Jarvis & Martyn).  
Kirkwood, Jessie (C. O.)  
Kiebs, Elsie (C. O.)  
Kelas, Mrs. John.  
Kramer & Sebeck.  
Kinsella, Kathleen.  
Kingsley, Julia.  
Ketler, Joseph.  
Kenney, Mabel.  
Kingsbury, Geo. (C. O.)  
Karrrell, Edward (C. O.)  
Keller, Jess.  
Keown, J. (C. O.)  
King, Violet.  
Kelly & Adams.  
Kelly, Spencer, Mrs.  
Kelly & Rose.

Lee, H.  
Linton, Harry B. (C. O.)  
LeCall, Ed. (C. O.)  
Lafont, Grace (C. O.)  
Low, Gilman.  
La Freniere, Arthur.  
Lattelle, Edward.  
Lord, Eleanor.  
Levitt Co., J. M.  
Linne, Hans (C. O.)  
Lenox, Ted.  
Leiber, Alex.  
Lloyd, J. D.  
La Belle, Miss.  
Lee, Minnie.  
Lester, Bessie.  
Lind.  
Laurent Trio (C. O.)  
Luther, M. H. (C. O.)  
Laurie, La Petite (C. O.)  
Lyons & Parks.  
Levy, Jules.  
Lewis & Harr.  
La Carroll, Mlle. (C. O.)  
Leeds & La Mar.  
Lee, Jnan.

Merl, Gulla.  
McKim, Edward.  
Martin, E. J.  
Muelier, Albert.  
Moore, H. L.  
Mullen, Dennis.  
Metchoe, Arthur.  
Manning Sisters (Twins)  
Mitchell, Hazel.  
Marshall, Madelyn.  
Merlin, Helen.  
Mauran, Stella.  
Martyn, Victor.  
Maddox & Melvin.  
Morris, Lionel.  
McLaughlin, H.  
Manning & Murray (C. O.)  
Morris Three (C. O.)  
McDonald, W. (C. O.)  
McCarthy, W. T. (C. O.)  
Marcia, May (C. O.)  
McGibney, Viola (C. O.)  
Metcalfe, Ken (C. O.)  
Moore, Herbert (C. O.)  
Minton (C. O.)  
Murray, Helen (C. O.)  
Morgan, Rish.  
Marr, Lillian (C. O.)  
Maudell, Richard (C. O.)  
Marsh, Byron.  
McNott, Hugh (C. O.)  
Manion, Lucille.  
Macomber, Geo.  
Murray, Joe (C. O.)  
Montague, Harry (Montague & Duncan).  
Mallia, Harry (Mallia & Bart).  
Mack, W. J. (C. O.)  
Morey Bros.  
Masters, Clara.  
Mason, H.

North, Happy.  
Niles, Virginia.  
Neal, George.  
Nelson, Artie (C. O.)  
Norton, Jack (C. O.)  
Neuss, Gus.

Nelson, Nettie.  
Northworth, Jack.  
Owley & Randall.  
Onetti Troupe.  
Overing Trio.  
Porter, Lena.  
Penn, Jennie.  
Page, John.  
Page, D. R.  
Prentice, Miss (C. O.)  
Plankie, Harry (C. O.)  
Patrick, Annabelle (C. O.)  
Paul Owanda (C. O.)  
Rigo, & Yoser.  
Peters, Jack J. (C. O.)  
Perry, Harry H. (C. O.)  
Peyser, Dave.  
Porto Rican Quartet (C. O.)  
Perry & Gannon.  
Phillips Brod.  
Pisulatos, The.

Quinlan, Gertrude.  
Quigg & Nickerson.  
Quinlin & Mack.  
Quentin, Rene.  
Robins, A. D.  
Richards, Chris.  
Ryan, Dan.  
Richmond, Maria.  
Rodriguez, L. J.  
Rundy, H. A.  
Ruggold, Isola.  
Rice, Harry.  
Roan, Mrs. Wm.  
Raymond, Melville B. (C. O.)  
Reinhardt, Cyrus (C. O.)  
Ray, Elizabeth (C. O.)  
Sherman, Daniel (C. O.)  
Standish, Marion.  
Stone, Beth.  
Swan, Mr. (Swan & Bambard).  
Street, Miss Rose.  
Stagpools, For.  
Stickney, Louise.  
Santell, Great (C. O.)  
Star Boat Co.

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Smari, Miss.  
Schultz, Henry.  
Stone, Fred A.  
Silver, Morris.  
Schenk (Crandall & Schenk).  
Shelton, R. B.  
Stols, Melville.  
Saona, Herr (C. O.)  
Slater, F. A. (C. O.)  
Sajina, Mlle. (C. O.)  
Batterlee, Gale (C. O.)  
Sullivan, James F. (C. O.)  
Sutherland & Curtis (C. O.)  
Stevens, Helen (C. O.)  
Stinson, J. B. (C. O.)  
Siegel, Emma.  
Stanley, Mr. & Mrs. Law.  
Smith, Richard H.  
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Trambull, Francis.  
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Wilson, Leslie.  
Williams, Leon.  
Woodruff, Henry.  
Wooley, Frank.  
Walker, Thomas.  
Whalen, Mike.  
Wiseman, Geo. H.  
White & Stuart.  
Wilson, Geo. W.  
Wolf, Lulu.  
Weber, Harry.  
Wardell, Edith.  
Waggoner, Rod (C. O.)  
Wilkinson, Mrs. O. J.  
Warren, Day & Warren (C. O.)  
Williams, Male (C. O.)  
Wallace, Frank (C. O.)  
Williams, Arthur (C. O.)  
Walters & Walters.  
Walters, Ada (C. O.)  
Windom, Constance.  
Wardell, Harry (C. O.)  
White, Bert (C. O.)  
Wilfred & Lottie.  
Wetherall, Harry.  
West, Ethel (C. O.)  
Watson, Jos. K. (C. O.)  
Wales, Elsie.  
Weikelbaum, K.  
Wilson, Mrs. Ada Lane.  
Werner, Harry.  
Wills, Nat.  
Young, Florian.  
Yussel, Amy.  
Youngson, William.  
Young, James.  
Young, William (C. O.)  
Young, Mrs. Wm. (C. O.)  
Zarrow, George.  
Zarrow, Ed.  
Zink, Adolph.  
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## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

### CHICAGO

By FRANK WIEBERG,  
VARIETY'S Chicago Office,  
Chicago Opera House Block.

AMERICAN (Wm. Morris, Inc., mgr.; agent, direct).—The inclement weather Monday did not seem to prevent the vaudeville enthusiasts from turning out in large numbers, and those who braved the downpour of rain were given a treat, for they witnessed one of the very best vaudeville shows ever seen in a Chicago theatre, and that is saying a great deal, as we have had excellent vaudeville here at the other houses. One new feature of this week's bill is that there are no holdovers. While practically all the numbers are not new to the patrons, the constellation of star acts make up a very delightful array. Acts mentioned in the order of appearance. The opening position is allotted to Jarvin and Martin, a semi-comedy juggling and hoop rolling act. It gave the show a healthy start. Edouard Bosanquet presented a high class and diverting musical number, scoring an artistic success. The Three

Yocarras presented a very striking acrobatic act. Katie Barry has an additional line of patter since last seen at the other houses, and won the plaudits without much effort. Her "Suffragette" eccentricities brought laughter from the feminine contingent. The Four Mortons are the happy feature of the performance. It is doubtful if there is a more exhilarating, energetic and highly pleasing comedy act of their sort in vaudeville. The comedy of the elder, the nimbleness of Paul and grace and charm of Clara are exploited with utmost gratification, while Mrs. Morton seems to retain her well preserved sprightliness. The act scored such a tremendous hit that the applause lingered long after the steel curtain came down for the intermission. Lucy Weston opened the second part with her catchy songs, and triumphed, as usual. The faintness of Miss Weston and personal magnetism were in evidence. They form a combination that is rare among singers of her style. Grace Reals, a local favorite, and former leading woman of the Bush Temple stock company, is one of the important cards. She is seen in "The Ace of Trumps," Frank Ferguson's playlet, with the author in the only male part. The act was written for Rose Coghlan, and is excellently adapted to the talents of Miss Reals, who is possessed of much emotional dramatic ability, and was rewarded for her good acting. Cliff Gordon can be recorded as achieving probably the greatest success he ever scored in Chicago. By actual count there was a hearty laugh every ten seconds. Gordon has added new material, especially a satire reflecting on the tariff question, which brought forth applause and laughter in large quantities. Three Brothers Huxter showed skill in acrobatics in the closing place, and held the attention of the audience.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—With May Irwin as headline feature

for the second week, the bill offers little novelty, and is rather commonplace in grade and style. One of the attractive numbers is Carita Day and Dancers, in a clever series of dances. Paul Quinn and Joe Mitchell, in a farcical skit, "Lemon City Land Agent," provoked most of the laughter, their contribution deserving merited success. Olive Vall, a Chicago favorite, was given a cordial reception. She sang popular songs in a very pleasing manner, and won immediate favor. John W. Ransome has not played in vaudeville here in a long time. He gives an accurate impersonation of Richard Croker, and his yarns and stories interested. Alexander and Smith introduced several styles of dancing including a mechanical doll pantomime. They are good in their line, although they offered nothing particularly new in it. Lew Bloom, in a tramp make-up, delivered some ancient stories and sang parodies. Mankin has a spectacular setting for his contortion act, in which he appears as a frog. Other contortionists have improved on a similar idea long ago. Burke and Farlow gave a song and dance number of the conventional kind. The Millards have rural comedy with musical interpolations, the best thing in the combination being the selection on the xylophone. Chas. Danbach is a singer who has illustrated songs of one publisher. La Mothe Trio opened with acrobatics of the familiar kind. The Pisulittes appeared in a very pleasing acrobatic novelty. The show is not as good as the Majestic has been presenting regularly.

Castellane and Brother will sail for the other side about July, to be absent until the fall. They are going on speculation, and will endeavor to secure an opening on arrival.—George Evers and a few "Picks" will make up a new act which will be booked by Cooney Holmes over the Casino circuit. The act will be known as "George Evers and His Pork Chops."—The father of

Frank Finney died at Alameda, Cal., March 25.—The tour of the "Trocadero" ends at Toronto the latter part of May. Frank Finney, the comedian, will go to California for a few weeks to visit his mother, and expects to play several weeks in vaudeville this summer with his racing playlet, the feature of the "Trocadero" this season.

OLYMPIC (Fred Ackerman, mgr.; agent, W. V. A.).—Nance O'Neill and Co., Maxie King and Girls, Franklyn Underwood and Co., Charles and Fannie Van, Woods and Woods Trio, Mr. and Mrs. Allison, Frank Finney, Cooper and Brown, Clarence Thayer, Wilton Jensen.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—Merian's Dogs, Julius Tannen, White and Simmons, "The Operator"; Hyman Meyer, Joseph Kettler, Mlle. Latina, The Hirschorns, Dunbar and Fischer, Olive Helena Grestez, Alburus and Altus.

STAR AND GARTER (U. J. Herrmann, mgr.).—"Parlan Widows," much improved since early in the season. Show now about the best Weber & Rush have shown in several seasons.

EMPIRE (I. H. Herk, mgr.).—"Sam T. Jack" show, advertised as "Jolly Grass Widows," third visit at this house this season. An entirely different first part, and other diverting features make the presentation an enjoyable one. Among the newcomers in the company are Edgar Bixley, George X. Wilson and Irma Hope. It is now a good laughing performance. The house Sunday was packed.

EUSON'S (Sid J. Euson, mgr.).—"Trocadero." FOLLY (John A. Fennessey, mgr.).—"Jolly Girls."

KEDZIE (Wm. Dougherty, mgr.; agent, William Morris).—Zelma Wheeler, Kirby and Hill, McDonald and O'Connor, Lee and Sulky, Babe Mack, Two Oaks, and Mexican Trio. NOBMAN (Ford & Johnson, mgr.; agent, Wil-

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BOULEVARD (Flaber and Hill, mgrs.; agent, William Morris).—C. L. Wilbore, Kaufman and Sawtelle, Henry Catalano, McDonald and O'Connor.

ENGLEWOOD (Wm. Braudon, mgr.; agent, William Morris).—Kneetger, Summers and Otte, Sadie Helmsler, Melvin and Diamond, Billy McGee, and Bennington Bros.

PALACE (Douglas & Caralaz, mgrs.; agent, William Morris).—The Batties, Billy McGee, Weddell Bros., Scully and Howard, Chas. Ro-maine.

ALCAZAR (Mr. Seaver, mgr.; agent, William Morris).—Cora Monahan, Poly and Leon, Geo. Barrell, Morgan and Crane, Troy Comedy Four. PALACE (A. E. Meyer, mgr.; agent, William Morris).—Davis and Cooper, Kenwood and Kenwood, Melvin and Diamond, Leo and Sulky, Wm. Oberr.

SCHINDLER'S (L. Schindler, mgr.; agent, Chas. H. Dontrick).—Eleanor Jenkins and Co., Carroll and Baker, Knight and Barrett, Rutledge and Pickering, Howard and Norworth, The De Lacys.

NORTH AVE. (Paul Sittner, mgr.; agent, Chas. H. Dontrick).—La Bella Troupe, Lillian Le Roy and Co., Mark and Laura Monroe, Ziegler Trio, Johnson and Payne, Tom Mahoney, Geo. Danbach. THALIA (Thos. Murray, mgr.; agent, Chas. H. Dontrick).—Gus Cohen and Co., Hawaiian Trio, Hanlon and Clifton, Fern Melrose.

NOTES.—A vaudeville theatre is now being erected at Des Moines, Ia., for early opening. It is located at 518 Walnut street. Barnold's dogs are at the Dominion, Winnipeg, this week, booked by William Morris, and after a week at the Miles Theatre, Minneapolis, will return to the American Music Hall, where the act will stay about two or three weeks.—Herman Fehr and Frank Trottman, the latter manager of the Star, Milwaukee, have leased the building at 881 Grove street, Milwaukee, and will convert it into a vaudeville theatre. About \$10,000 will be spent in alterations.—Music publishers resigned at the Sherman House last week. Among the new York representatives who occupied "Parlors" at that hotel were Harry Von Tilser, Billy Thompson, of Jerome Remick & Co.; Harry Rogers, of Albert Von Tilser, and Gus Edwards. The latter was the only one not in the same row. The others adjourned each other. Both Harry Von Tilser and Gus Edwards left for New York during the week. The new theatre for the Inter-State Circuit at Houston, Texas, will represent a cost of \$125,000. Jesse H. Jones is interested in the construction.—Nellie Revell will remain as the publicity promoter of the Olympic Music Hall until June 15, when she takes up similar duties for the State of Michigan. The impression was that she resigned from her present post, as Revell wants it known that she has no intention of leaving until the date mentioned.—The Bush Temple, on the north side, has been leased to Sam P. Gerson and G. M. Anderson, both of this city. Mr. Anderson is a member of the Banner Film Mfg. Co. The present post-dramatic stock—will be retained. New musical productions will probably be made next season.—Mummet Corrigan will return to the legitimate in a few weeks in a new play called "The Cat-paw."—The Lamb's Club will give their "gam-bet" at the Auditorium the latter part of May. The performance will be more unique than the one given here about ten years ago. A number of Chicago Lambs will participate in the entertainment, which will consist of drama, musical comedy, tragedy, vaudeville and minstrelsy.—Ed. J. Sullivan of the Studebaker Theatre, has written a playlet called "The Pastry Cook," which he has in mind to produce in vaudeville soon.—The Olympic Music Hall will probably close for the season May 2. The show booked there for the following week will be transferred to the Star on Milwaukee Avenue, another Kohl & Castle house. It is not known whether the Olympic house will again emerge as a vaudeville house next season.—Marie Girard (Mrs. Harry Spingold) is at the Englewood Hospital, this city, having undergone an operation. She is recovering.—When "The Boy and the Girl" ends the season at the Whitney, eight weeks hence, the musical comedy will be taken to Boston for run. The piece has been judiciously improved since the opening, and is doing good business.—On May 2 the Bijou theatres at Milwaukee and St. Paul will commence vaudeville for a spring and summer season. The theatres are controlled by Litt and Dingwall, and Star & Harvin furnished the attractions. The Grand, St. Paul, playing the better class popular priced shows, opens with variety entertainment April 25. William Morris Chicago office will do the booking. Three or four shows a day and popular prices will prevail.

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### SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office, 1115 Van Ness Ave.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 4: A slight cold kept Zella De Lusan off the opening performance, depriving the bill of its headliner. Edward Barnes stepped in to fill the void, doing quite well with his pleasing songs and ragtime piano playing. Joly Violletta, French danseuse, assisted by Mons. Arnaud, gave impersonations of Parisian celebrities; some of her dances were a bit daring. Faye, Miller & Weston offered a snappy singing and dancing turn that easily found a place on the bill. Tom Nawn was in evidence with a change of sketch for his second week. "The Politician" is more of a monolog than a skit; it pleased. A. Miller Kent and Co. were very well liked in "Marriage in a Motor Car." The holdovers were The Castling Brothers, Chas. Matthews, The Right Melania.

NATIONAL (Sid Grauman, mgr.; Sullivan-Considine, agent direct).—Week 4: Flora Frowling is billed as the girl with the diamond heels. She offers an elaborate jewel display and sings and dances. Her male assistant, Kellar, whistles pleasingly. The Alice Davenport Co. held second place, with a playlet entitled "Now," containing an off colored plot for a "family" gathering. From this on the show brightened considerably. There was strong applause when Blossom Seely's name was flashed, and Little Blossom worked overtime. Elmer Tenley announced himself as "one entertainer," which he certainly was. With a well connected batch of bright material, he scored the hit of the bill. Joe Watson, Hebrew comedian of considerable originality, pressed him closely for first honors. Hetta Urma, intruding on Claire Romaine's billing with the styling "England's Pet Boy," was well up among the favorites.

PANTAGES (Melvin Weinstein, mgr.).—Week 4: Masloff's Troupe of Russian Musicians were the headliners, scoring with pronounced success in closing position. Rawson and June, booming throwers, were another troupe novelty. The Flares and Redmond Co. had a pleasing comedy in "The Critic and the Girl." The Garden City Trio registered well, the comedian being better than the average fun maker of singing acts. Warner and Lakewood offered a sketch, "The Scarecrow and the Maid." La Belle Helene was an added attraction, with a "wriggle" dance, labeled "Cleopatra."

### DENVER

By HARRY X. BEAUMONT.

Office, Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 25: Helen Grantley and Co., in Israel Zangwill's playlet, "The Never, Never Land," heads intense dramatic skit, capably handled and well received. Rosette's "Novelty Dancing Four," in a swift routine of singing and dancing, scored heavily; The Badger-Lavette Trio, comedy bicycle artists, have some exceptionally good feats, and held them in closing the show; Post and Russell, singing and dancing comedians of the old school, were a decided hit; Coombs and Stone, in rehearsal acts, bare stage, were enjoyed immensely; Coombs should add another song; Caron and Farnum, in the opening position, did nicely.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).—An exceptionally good bill, headed by The Millar Musical Four, holds the boards this week. They are all good musicians, and the act is nicely arranged. A strong finish on the brasses, playing two different melodies, brought several recalls. Dave Caston, "The Human Scarecrow," scored a solid hit, with some flagrant patter songs and a grotesque dancing finish. The Golden Gate Quintet, colored, hit of bill. The Rich Duo went well, and Cooke and Myers in an acrobatic singing and dancing act, did nicely in the opening spot.

NOTES.—Dave Caston, "The Human Scarecrow," who has appeared continually in the West for the past seven years, will make a "stab" at New York shortly with his old act.—The Tallieries Park is now open on Sundays, and running vaudeville in The Air dome, booked by the W. S. office here.—The Denver Lodge, T. M. A., will hold their annual benefit at the Broadway Theatre, 29.—The Four Hailons are underlined at the Crystal for week of 17.

### BOSTON

By ERNEST L. WAITT.

VARIETY'S OFFICE, 99 Summer St.

ORPHEUM (Lindsay Morrison, mgr.; agent, William Morris).—Julian Ellinger, held over (New (Continued on page 29.)

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## At the ORPHEUM, OMAHA

"MISS LILLY LENA HAS RECEIVED ANOTHER CONSIGNMENT OF PRETTY COSTUMES AND HATS."—OMAHA "BEE."



Sensational success in every Orpheum Theatre. First, of all English singing comedienne to penetrate the Far West.

## MISS LENA

is now playing the  
Orpheum Circuit under  
the direction of  
Mr. Martin Beck

handles most of the business and does it in rather good style, although his material could be improved. The singing is of a good sort and the men would do well to devote more time to it. There is a bit of the old-time quartet stuff used that might also be dropped for something more up to date. The quartet have hit upon a very good idea for a finish. They have made a patter number out of a popular song and handle it capitally. It should be extended. The act did very well at the Columbia, although they were forced to follow Bothwell Browne and Co., an act containing a great amount of horse play. Dash.

## OUT OF TOWN

Julian Eltinge.  
"The Goddess of Incense" (Dance).  
7 Mins.; Special Set.  
Orpheum, Boston.

Eltinge has evolved a highly pleasing Oriental dance, with colored lights, scarfs, special music and musical score that is novel and brings more curtains than his "Salome." He is the acme of grace, and his color schemes are beautiful. The opening compels a great burst of applause. He is discovered in white light gazing immovably at an incense pot, then commences to dance. His costume is unusually handsome and artistic. Ernest L. Waitt.

"Uncle Tom's Cabin" (28).  
35 Mins.; Full Stage (25); Three (7);  
One (3).  
Orpheum, Easton, Pa.

An astonishing quantity of the material of the extended story has been packed into Billie Burke's tabloid version of "Uncle Tom's Cabin," and a great number of the characters are preserved. Nevertheless the story is never allowed to intrude and comedy values are well sustained. Stage effects are admirably employed in the opening scene to give the plantation atmosphere, further strengthened by "The Alabama Serenaders," a first-rate singing and dancing organization. The stage throughout is never for an instant idle. The principals play with skill and have caught the vaudeville knack of getting their work over quickly. Mr. Burke should have a winner in his newest production. Gilbert Grupp.

Mr. and Mrs. Julius Cahn leave New York on May 22 for a visit of eight weeks in Europe. Fred Nixon-Nirdlinger of Philadelphia, sails April 24 on the Lapland.

\$1,000,000 VAUDEVILLE THEATRE  
OPENS IN TRISCO MONDAY.

(Continued from page 9.)

## NEW ORLEANS.

Jules Blot  
Victor Smalley  
John Shields  
Frank Marclante  
William Trimble  
John O'Keefe  
Marion Marks  
John Fitzgerald  
Stuart Wilson  
Leon Champagne  
Paul Canabon  
Leon Henderson  
Jules Lees  
Edward Hamilton  
John Bennett  
John Purcell  
John Winters  
Frank Percy  
Walter Collins  
Antonio Bennio  
James Sinnott  
Edward Reine  
Newton Patterson  
John Gros  
Touro Gluckman  
Emile Tosso  
Ray Redder  
Joe Fulco  
Louis Mejia  
Joe Mayer  
Salvador Hernandez  
Alfonso Mejia  
Paul Fabian  
Edward Wagner  
August Bata  
Tilley Moise  
Ersteline Barreo  
Mary Grangweg  
Stella Callahan  
Carrie Crouow  
Mary Gauley  
Mary Morgan  
James Marret  
Victor Lettaller  
Sidney Gouillot  
Salvador Domingues  
James Phillips  
George Torres  
Frank Branchie

## MINNEAPOLIS.

G. E. Raymond  
C. W. Henderson, Jr.  
Earl C. May  
J. C. Kilne  
Warren Littlejohn  
Harry Cannon  
H. M. Edwards  
F. W. Coonway  
W. L. Landon  
John Hart  
C. W. Henderson  
Charles R. Wells  
John Maher  
N. Smith  
Ray Asareth  
E. C. Geesaman  
John Kurth  
John Langer  
Sam Fishbein  
Burt French  
Theo. Martin  
R. A. Lawson  
P. J. Lawrence  
F. D. Varallo  
F. E. Clavdetcher  
E. Hosmer  
L. A. Stetler  
Louis A. Miller  
E. G. Coeney  
Gus Dobberstein  
Claude Nichols  
Clifford Fay  
Carlisle Fay  
Harry Berman  
Albert Mosler  
John Slack  
Nat Rapaport  
Nat Sable  
Logan Mitten  
John Clancy  
Wyman Webb  
Jack Dodgson  
Abe Haskell  
Roy Peters  
M. Kummerer  
Mrs. Erickson  
Mrs. Maher  
Mrs. Christine

## ST. PAUL.

H. W. Pierong  
J. O'Connor  
E. Howard  
M. P. Fortune  
C. E. Lundahl  
Chas. Lyons  
J. C. Murphy  
P. H. Sweeney  
O. Meade  
H. W. Parrel  
Jan. F. Boyer  
J. MacArthur  
John Langer  
M. Weber  
H. Solomon  
A. N. Wolf  
A. Rohmel  
W. J. Whitmore  
P. Christensen  
Nic Briglia  
Hugo Stein  
Charles Rosmanith  
A. Schmidt  
E. Eagle  
Jan Billy  
R. Stern  
Chas. Doty  
W. Tivohy  
G. Jenkins  
Chas. Hamilton

## OMAHA.

Wm. P. Byrne  
Carrol C. Cary  
H. E. Howland  
Charles Gorr  
Otto Schneidewind  
Alfred G. Allen  
A. B. Weatherlee  
Albin Hunter  
Fred Thies  
Otto Scharf

Henry Kay  
Orth Wehl  
Ernest Wright  
Chas. Jones  
W. Anderson  
Geo. Smith  
H. E. Kohn  
Gus Smith  
Neil Ryan  
J. G. Stabbe  
Harry Walker  
L. C. St. Cyo  
John Kastner  
Chas. Kosters  
A. B. Bostic

## MEMPHIS.

Max Fabish  
Lawrence Lehman  
Louis Carline  
Fox. E. Travers  
Thos. Reeder  
Ben Lewis  
H. Haack  
W. C. Mitchell  
C. Snyder  
H. Hickey  
Alex. Moffat  
Frank Gross  
Chairman Cullens  
Fletcher Gurley  
Harry Rogers  
John B. Saint  
Harry Holtofer  
Wayne Cook  
Ray Parks  
Jos. Nolen  
Fred Susore  
Geo. W. Beck  
Jno. W. Borjes  
P. H. Murphy  
C. V. Shaffer  
Otto Bruch  
A. Martin  
Jos. Croce  
I. F. Kehn  
F. J. Steuterman  
E. Howell  
Sam Foster  
Will Goodman  
Joe Burdell  
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## BUTTE, MONT.

Chester N. Sutton

## NEW ACTS

(Continued from page 9.)

## Four Funsters.

Songs.

14 Mins.; One.

Columbia.

The Four Funsters are a new comedy quartet. The singing and comedy share about equal attention. All four men work in character make-up. One bears a striking natural resemblance to Bob Fitzsimmons, and works as the famous prize ring expert. A negro, "legit," and "Dutchman" are the others. Leaving the Fitzsimmons impersonation stand, the Dutchman and actor might just as well work straight, for there is no comedy derived from the characters whatever. The negro

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April 19th, Keith's, Philadelphia; April 26th, Keith's, Boston; May 2d, Cook's, Rochester; May 10th, G. O. H., Pittsburgh; May 17th, Keith's, Cleveland; May 24th, Temple, Detroit.  
Now on our 34th week, United Time—SUCCESS. BOOKED SOLID for next season, ORPHEUM TIME. THIS WEEK (APRIL 18), ALHAMBRA, NEW YORK.

## 4 REAL HITS 4

"Any Old Place in Yankee Land is Good Enough for Me"  
A corker for opening or closing.

"DOWN AMONG THE SUGAR CANE"  
The sweetest of sweet songs.

"You're in The Right Church But The Wrong Pew"  
Still the season's sensational oon song.

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Real Song for Real Singers.

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rips.

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**WANTED—PARTNER**  
must be tall, good singer and dancer, to play  
straight to grotesque dancer. Address CHAS.  
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in a good paying business.  
State particulars.  
Address Active, care VARIETY.

## WANTED

A good straight or comedy lady or man to work  
in a well established club act; must be able to  
do passing and single work. Long engagement to  
right party; must be able to do that stuff. Care  
of Club, VARIETY.

(Continued from page 27.)

Acts: Charles J. Ross, in "Chuckles," fair, except  
Lauder travesty, excellent; Harry Fisher and  
Rose Botti, excellent farce; Marion and Rial,  
strong dramatic sketch, too talky; McLallen-  
Carson, skaters, unusually good novelty, fine  
finish; Monna, good act, new here; Shorty and  
Lillian DeWitt, plenty of fun; Maramia and  
Wolfe, good bar act; Merle Mayew, Scotch bal-  
lads, needs setler.


KEITH'S (George Clark, mgr.; agent, U. B.  
O.).—W. H. Thompson never has done anything  
better than in "Waterloo," remarkable sketch, re-  
markably well acted by all members; Ben Welsh,  
one; Wilfred Clarke and Co., good farce; Marie  
Dainton, those everlasting imitations, but she's  
good; World and Kingston, good; Alcide Cap-  
taine, novel gymnastics; Three Blinn, musicians;  
Ila Graunon, comedienne; Four Harveys, aerial-  
ists, all good.

HOWARD (Jay Hunt, mgr.).—Dave Deahler,  
lightweight, headlined; "De Vere's Beauties,"  
road show. House bill includes Hickey and  
Nelson, Robinson and Grant, Leslie and Baker,  
Louis Guertin, Hall and Pray, Clio and Rochelle,  
Charles Mills, Belle Traversa.

COLUMBIA (H. N. Farren, mgr.).—"Morning,  
Noon and Night."  
GAIETY (G. H. Bachelor, mgr.).—Scribner's  
"Big Show."

PALACE (C. H. Waldron, mgr.).—Rose Sydel  
and "London Belles."


AUSTIN & STONE'S.—Freeman's Goats;  
"Spray of Life," illusion; Barrett, bee king;  
Mile Lamotte, Novella Trio. Peasno in curio  
Galle; Marion and Welsler, Percy Brown, Dacy  
and Donaldson, Princess Cairo and "Manhattan  
Girls" on stage.



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Artists desiring to purchase diamonds are now in a position to buy them of me on time at cash prices. Have no traveling agents, thereby giving the artists the benefit of the expense. Will cheerfully send goods for inspection or will call and exhibit goods to select from. Write for terms and particulars; business strictly confidential.

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## WANTED

Open time and lowest salary first letter.  
Acts that have written send routes. BLISS AMUSEMENT CO., 218 Tremont St., BOSTON, MASS.

BIJOU DREAM.—Gertrude Bennett Holmes,  
Robert Buchanan, in "A Woodland Wooing";  
Tom Malcolm, Scotch songs, and m. p.  
COMIQUE.—M. p. and George Steadman, Edith  
Ray, Collins and Bowyer, Taylor and Wallace.  
PREMIER.—Arthur Lynn, fine singer; Edith  
Mellor, same; Gertrude Mann, O. A. Fryberg,  
singers, and m. p.  
HUB.—Hindoo Sam and Co., Al Allen, Beasie  
Hart and Co., and m. p.  
SCENIC TEMPLE.—M. p. and Joe Collins,  
Minstrel Trio, George Barron and Empire Woman's  
Orchestra.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent U. B.  
O.).—Nine standard acts made up the initial  
bill under the new policy of two-a-day, in-  
augurated this week, and the house was well filled  
with a holiday throng on Easter Monday. Cir-  
cumstantial Evidence, Harrison Armstrong's  
dramatic playlet, proved the big feature. It is  
an intensely interesting story with a climax  
which appeals strongly to melodramatic temper-  
ament. The audience showed marked approval.  
Fat Rooney appeared in his newest comedy  
piece, "Simple Simon Simple," and scored a  
hit. Much of the material is familiar here, it  
being a condensed version of a piece which ran  
several weeks here. Lasky's "A Night on a  
Horse Boat," one of the best liked numbers  
on the bill. Claire Romaine, "London's Pet  
Boy," was warmly welcomed, and her selection  
of songs pleased. Miss Romaine gives clever  
portrayals of the various characters of her songs,  
and has an attractive presence and pleasing man-  
nerisms. The Onlaw Trio showed a routine of  
showy tricks on the wire. Wilbur Mack and  
Nella Walker presented their sketch, "A Musical  
Pliritation," well liked. Chasoline repeated the  
success met with on his former visit to this  
city. Enli Subers in a monolog, and Carlin and  
Otto, in their familiar German character speci-  
alty, were the others.

GRAND OPERA HOUSE (George Metzel, mgr.;  
agent M. W. Taylor).—This house joined the  
moving picture-vauville string this week, hav-  
ing been presenting popular price attractions for  
several seasons. This is not the first time vau-  
ville has been seen here, however, the house  
offering this form of entertainment during the  
White Rat strike some years ago, while the  
Hashim Brothers had the theatre. Pictures will  
be featured here with several vauville acts,  
and four shows will be given daily. For the  
opening bill, Haslam was the big feature in an  
act patterned after that of Houdini, though  
Haslam has worked out some new feats of  
trick-escapes which are showy and well handled.  
Lowland's pony and dog circus proved a strong  
card for the children. The Brunettes offered a  
pleasing comedy bicycle act. The De Hardts  
were well liked for the comedy acrobatic stunts,  
and the Shelly Trio offered singing and dancing  
as their share. Several reels of pictures were  
shown.

LUBIN'S PALACE (George Bothwell, mgr.;  
agent, William Morris).—American Musical Trio;  
Jordan and Gervaise; Bertha Ami; Yackley and  
Brunnell; Ross and Ross; Radio and Bertman;  
Palk and King; Edythe Wells; English; Mandy  
Gibbert; m. p.

UNIQUE (W. D. Hall, mgr., agent direct).—  
Riva Larsen Troupe; Lee Brothers and Allen;  
Martini and Flynn; Alquist and Clayton; Gil-  
lette and Hallahan; George J. Offerman; F. Car-  
ter; Wally Fitzgibbon; Fred Howard; Great  
Figaro; m. p.

PARK (Thos. Dougherty, mgr.; M. W. Taylor,  
agent).—Marenso and Co.; Lyric Comedy Quartet;  
Three Mitchells; Kaiser and Jugs; Corbette and  
Forester; the Clements, and m. p.  
STANDARD (C. L. Ensey, mgr.).—Bob Hyde;  
Dick and Pearl Foot; Ward and Johnson; Mon-  
ahan and Sheehan; Madeline Disto; Cosmopolitan  
Trio; Wright and Ennis; Howard and Smith,  
and m. p.

LIBERTY (R. H. McFarland, mgr.; agent,  
U. B. O.).—Auldoro's Leopards; Sisters La  
France; Three Eastmans; m. p.

NINTH AND ARCH MUSEUM (Norman Jeff-  
ries, mgr.).—Rajah, the Oriental dancer is heav-  
ily billed this week, and much is made of her

success in New York, without referring to her  
as the Rajah who recently finished an eleven  
week's engagement at Hammerstein's. Kelly and  
Kelley; Kelly Brothers; Irene McCord; Ruth  
Wright; Grimm and Grim; and m. p.

CASINO (Elias & Koenig, mgrs.).—Fred Ir-  
win's "Majestic" welcomed by crowded house  
Monday night.  
BIJOU (Sam Dawson, mgr.).—"Frollesome  
Lambs," "Watermelon Trust," and Klein, Ott  
Brothers and Nicholson, added features.  
GAIETY (Eddie Shayne, mgr.).—"Dainty  
Duchess," Potter-Hartwell Trio, special features.  
TROCADERO (Charles Cromwell, mgr.).—"Cherry Blossoms."

## ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, W. V.  
A.).—Grace Scott, St. Louis, favorite in the  
old days of the Grand and Imperial stock com-  
panies, heads in a version of "Divorced," and  
well received. W. C. Fields never fails. Mile.  
Di Dio, a European dancer, third big act on the  
current bill. Others who fill out a banner pro-  
gram are Hilbert and Warren, Louise Schmidt  
Trio, operatic; Kathryn Rowe Palmer, vocalist,  
and Barthold's Cockatoos.

AMERICAN (Sol. N. Oppenheimer, mgr.; agent,  
W. V. A.).—Quite the classiest headliner of the  
year is at the American, in the person of George  
Edward ("Rube") Waddell—classy in that he  
will not appear at any matinees, and gives his  
monolog for the edification and entertainment of  
night patrons only. His afternoons are spent  
in working out and playing with the Browns.  
He shares the honors with Harry Bulger. Three  
Sisters Athleta, pretty French acrobats, pleas-  
ing. Lizzie Evans and Jefferson Lloyd in "Turn-  
ing the Tables," fair. Gartelle Brothers, skate  
experts, agile. Marquis and Lynn, dancing vi-  
olinists, gifted. Grace Wilson, songstress. The  
Worthleys and Abbot and Minthorne in "On the  
Beach," complete the array.

STANDARD (Leo Reichenbach, mgr.).—"Em-  
pire Burlesquers." Business tiptop.  
GAIETY (O. T. Crawford, mgr.).—"Night  
Owls."

NOTES.—Arthur Devoy, a member of company  
presenting "The Cansman" at the Century,  
played his part this week, as his father, Dennis  
Devoy, a prominent St. Louis lawyer, died at  
the family home here. Evelyn Faber, the son's  
wife, told him of the death after the perfor-  
mance.—The Favorite Amusement Company, of  
which Harry and Eugene A. Freund are the prin-  
cipal stockholders, will build 15 moving picture  
playhouses here at an outlay of \$125,000. Some  
will be downtown, but most of them will be in  
residence districts.—With the close of the en-  
gagement of Illida Spong in "A Man and His  
Mate," the last dollar show played the Garrick,  
former prices have been re-established.

## BALTIMORE

By GERARD C. SMITH.

MARYLAND (Fred C. Shanberger, mgr.; Mon-  
day rehearsal, 10; agent, U. B. O.).—Rein-  
forcement of McIntyre and Heath, presenting  
"On Guard," big hit. Harrison, Hunter and  
Co. in "The Van Dyck," comedy, with many  
chances for acting; excellent. Sam J. Curtle and  
Co. in "A Session at School," won applause.  
Richards, female impersonator, had audience  
guessing. Kennedy and Rooley in home city.  
Kitamura scored usual success. De Lisle, jug-  
gler, good.

VICTORIA (Pearce & Scheek, mgrs.; agent,  
William Morris, Inc.).—Alice Lorette and posing  
dog "Ben," pretty act. Wally Trio, acrobats,  
very good. Richy Craig, amused. Bell and Rich-  
ards, clever musicians, have fine finish. The  
Great Caldera and Co., juggling, wire walking and  
magic, good. Bowen and Vetta, s. and d., fair.  
Fitzgerald and Wilson, comedians, fair. Harry  
Lamont, comic songs, pleased.

MONUMENTAL (Monty Jacobs, mgr.).—Pat  
White and his "Gaiety Girls," excellent show  
and big business.

GAIETY (William L. Ballauf, mgr.).—Fred  
Irwin's "Big Show," good attendance.  
BLANNY'S (Ollie Hallant, mgr.).—Maybelle

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LESS AND NEEDY.

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NEW YORK LODGE No. 1

WILL GIVE A MONSTER BENEFIT

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SEATS ON SALE—PRICES \$2-3-5

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CLOG,  
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Special attention is called to this letter.

San Francisco, March 1, 1906.

VARDON, PERRY AND WILBER,  
Majestic Theatre,  
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Gentlemen: Yours to hand. In reply will say that I consider VARDON, PERRY AND WILBER, or the act known as the WILBER BROS. during the years of 1893-1902, as the originators of the style of act you are now doing. I booked the act a number of times during the years of '93-'06, but cannot give the exact dates, as all my records were destroyed in the earthquake. To the best of my knowledge, the act of VARDON, PERRY AND WILBER is accepted as the original one of its kind along the Pacific Coast and elsewhere in the United States. Yours truly,

**ARCHIE LEVY,**

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Rother, chic singing comedienne, appears to advantage. Clotilde and Montrose, acrobatic sketch, good. Parsons Sisters, very good. Harford and DeForest, comedians, won applause; m. p.

## AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, Feb. 27.

TIVOLI.—Paul Cinquevalli, the star; Lawson and Namon, laughter makers; Geoffrey & Benson, good; Lon Dawson, likewise; Charles Fanning, also. NATIONAL.—Do-Re-Mi Musicians, good; Melrose and Menzies, Maile, Rowlands, The Murphy, Bella Perman, Maggie Fraser, Jack Kearns, and usual holdovers.

At Newcastle King's Hall are Sam Gale and Sadie; Lennon, Hyman and Lennon; Will Bol-low, Frank Melvin, Violet Frawley, The Gibbons. Brisbane Holland has a brilliant bunch in Yande and Verne, Bruce Drysdale, Tim Howarde, May Narelle, Collier Sisters, the Duckworths and others.

OPERA HOUSE (Melbourne).—Cissie Curlette, a comedienne with an original method.

GALEITY (Melbourne).—Con Moren, Will Robey, "the harrier feller," abriek; Stewart and Loraine, fair; others, Ernest Pitcher, Chas. Pope, Nellie Maher, Dick Stead and the National Duo.

NOTES.—Will Lochrane received a complimentary benefit last week. Lochrane leaves for Vancouver, B. C., on March 15, and if he is successful, will go on to New York.—The Tom Donnelly Trio of singers and dancers made a highly successful debut at the Tivoli Feb. 27. The act consists of husband, wife and five-year-old daughter, the latter being considered the finest little dancer ever seen here. Cinquevalli, who was on the same bill, presented the mite with a gold medal.

## ATLANTIC CITY, N. J.

YOUNG'S PIER (Agent, U. B. O.).—Blanche Ring, hit; Swan and Banhard, eccentricities, very funny; Burke, Toulney and Co., well received; The Standard Four, good; Pope and Dog, good; Bowen, Lind and Wall, comedy acrobats, very clever; Hall Sisters, good.—SAVOY (Harry Brown, mgr.; agent, Wesley & Pincus).—George Fuller Golden, hit; Lambert, musician, went big; Flo Patterson, songs, well liked; Shaw and Warren, good; Three Saytons, very clever; Les Jundts, equilibrista, good.—CRITERION (D. W. Barritt, mgr.; agent, M. W. Taylor).—Grace Hazard, hit; Panashanka's Bird Circus, entertaining; Three Vagrants, very good; Nellie Lytton, comedienne, good; The Clementos, blackface; Hall Brothers, physical culture act; Five Musical Wilsons.—STEEPLECHASE PIER (E. L. Perry, mgr.; agent, B. A. Meyers).—George Clarke, German comedian, good; Frankie Wallace, good;

Charles Thomson, comedy juggler; The Lippincotts, comedy talk; Louis Winsch, Ill. songs; Lawrence B. O'Connor, pianist.—MILLION DOLLAR PIER (J. P. Young, mgr.; agent, M. Jeffries).—Huston's Seals, Swan's Alligators, "Baby Carlin," m. p.—NOTES.—"Holdover" seemed the idea in Atlantic City this week. Blanche Ring was held over as headliner at Young's Pier; Grace Hazard at the Criterion, and Lambert at the Savoy. Big business prevails. I. B. POLASKI.

## BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.).—Monday rehearsal 10.—Crouch and Welch, a lively pair; Netta Vesta, a favorite; Mr. and Mrs. Jimmie Barry, went big; The Six Musical Nooses, clever; Sam Chip and Mary Marble, a big hit; Trizie Frigansa, clever; "Motoring," scream; McKay and Cantwell, good; The Salvaggis, good dancing.—GARDEN (Charles E. White, mgr.).—Rice & Barton's Big Gaiety Co. pleased.—LAFAYETTE (Charles M. Bagg, mgr.).—"Miss New York, Jr.," and the Moran-Attell fight pictures, good. DICKSON.

## BUTTE, MONT.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.).—Week 3: Best bill since famous De Lussan week. The Russell Bros. in "Our Servant girls," scream; Frederick Allen and Co. playlet, "His Phantom Sweetheart," decided hit; Five Juggling Normans, best club act ever in Butte; "Real Color Photography," beautiful and interesting; Andy Rice, monolog, scored heavily; Delmore Sisters, musicians and vocalists, very good.—EMPIRE (L. M. Quinn, mgr.).—Week 4: Fine bill, packed houses. Ella Garrison and Co. very clever and travesty act, a hit; Kingsbury and Munson, "The Girl and the Millionaire," intense playlet, finely acted; Peltro and Budd, comedians, scored; Dasie Thorne, soprano, fine voice.—FAMILY (Newton Crawford, mgr.; agent, S. G. G. direct.).—Week 3: Very good bill to big houses. Mile. Nadj, English Venus, clever; Grauer & Richards, hit; Cowboy Williams, juggler, sensationally good. The Leons, wire, good.—NOTES.—While the Leons were doing their wire act at the Family, 3, the wire broke and both fell to the stage, but escaped with only slight injuries.—The Lulu Theatre, owned by Dick P. Sutton, and the home of the Lulu Stock Co., will change to musical comedy, 11.—Uncle Dick promises the largest and best show ever given in the west for 10 and 20c. Twenty people in first week's bill, two shows a night, consisting of singing, dancing, musical numbers, sketches, farces, musical comedy, with chorna, Ill. songs and m. p.; a sort of hodge-podge. H. T. ASHLOCK.

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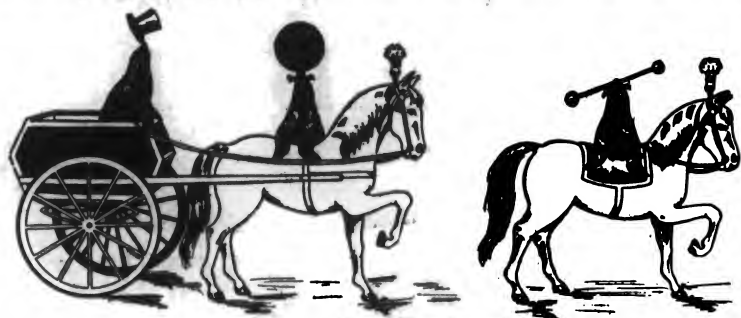
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MAJESTIC (Geo. S. Brantley, mgr.; agent, Geo. Greenwood).—Ethel Talbot, s. and d., fine; Cliff Dean and Co., fair; Brunawig Brothers, singers, good; John X. Coughlin, "the human dynamo," good.—IDLE HOUR (Geo. S. Brantley, mgr.; agent, S. C.).—Don H. Gesterfeld, songs, good; Claus and Radcliff, good; Percy and Mayne Spellmann, comedy sketch, good; Leo Hoffman, juggler, fair.—THEATRIUM (Geo. S. Brantley, mgr.).—Fred Rodgers, vocalist, and J. EHRICH MESSERVY.

#### CINCINNATI, O.

By HARRY HERR.

VARIETY'S Central Office,  
107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr.; agent, Western Vaudeville Association. Sunday rehearsals 10).—It sounded like an explosion, but was only the applause received by Eva Tanguay when she made her appearance Sunday afternoon. George Fredo, monolog and musical act; The Okura Troupe, Japanese jugglers, skillful; Charles Cartmel and Laura Harris, excellent; Ernest Van Pelt and Susanne Siegel, "A Deal on 'Change,'" fine. The Nichols Sisters, negro imitators, fine; Thorne and Carleton, very good; Bonessett, acrobats, clever.

PEOPLE'S (James E. Fennessey, mgr.).—Mine's Americans, "Morocco Bound," the opening burlesque, drags; "The Country School," the closing burlesque, is a "scream"; Wilbur Dobbs was exceedingly funny; Miss Fluke and Dorothy Ward, excellent; Salda, dancer, appeared near the close; Francis and Daugherty, songs and monolog, good; Chick and Chicklets, bicycle act, great.

STANDARD (Frank J. Clements, mgr.).—Phil Sheridan's City Sports. The chorus is good looking and sings well. Tim Healy, Irish comedian, was the hit of the show.

AUDITORIUM (W. Canfield, mgr.; agent, Gus Sun. Sunday rehearsals 10).—Herbert Chesley and Co. in a character act of Abraham Lincoln, very good; The Bannan Troupe, club swingers, average; Arthur Abbott, London coater singer, really high-class act; Castelett and Hall.

LYCEUM (W. D. Crone, mgr.; agent, Gus Sun; Sunday rehearsal 11).—M. Samayoa, novelty, thrilling; Kitty Faye and Company, in "Queen of the Prairie," very good; Howell and Webster, good, Howell's singing being exceptionally fine; Mlle. Branchard and Co., juggling and globe rolling act, applauded; Marie Alba, good voice.

ROBINSON (Harold Moran, mgr.; agent, Casino Co.; Monday rehearsal 11).—Schroder, Gibney and Ricknell, comedy sketch, good; Bell and Marshall, s. and d., three encores; Schnatter and Cole, funny; Peters and Byrnes, ill. stories, interesting.

HEUCK'S (W. J. Allen, mgr.; agent, Sullivan-Conditine; Monday rehearsal 10).—Costello and La Croix, hit; The Zeraldas, hand and head balancing, exceptionally good; Feisman and Arthur, jugglers, very good; Axtell and "Heiney," big.

#### CLEVELAND, O.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.).—"The Society Circus" is on in full blast. The Joacellin Trio, aerial trapeze acrobats, very good; The Lawrences, clever perch

work; Signor Arcaris, skillful knife throwing; Van Cleve and His Mule "Peta," amusing; Power's Elephants do their familiar stunts; Spisael, Meers and Adolph have comedy act; Louise Stickney, driving novelty act, well liked; The Martins, flying trapeze artists; Howard's Dogs and Ponies, a circus by themselves; The Sevens, Ylulans, now have eight, acrobatic wonders; Alber's Polar Bears, clever. In the side show the following are seen: Mlle. Zel-De-Kaa, the bearded lady midget; Hungarian Gypsies, fortune tellers; Captain Nicu de Bary, midget; Mande Barton, the 400-pound lady; Chief Tamagua, Indian dancer; Bitter's "Punch and Judy"; Chas. Hammond, magician; Morocco, the largest horse; Aca, the smallest horse; Sober Sue, \$100 in gold if you make her laugh; William Partridge, the tattooed man; Caroly, the steel-skinned man; Mayo, the wild girl; Chief DeBro and Wife, Esquimaux; Congo, the leopard man.—EM. PIRE (Geo. Chenet, mgr.).—Clark's "Runaway Girls."—STAR (Drew & Campbell, mgrs.).—"Star Show Girls."—PRINCESS (Proctor E. Seas, owner and mgr.; agent, Gus Sun).—La Adella, clever acrobatic dancing; Goodwin and Lane, novelty singing, pleasing; Viola Lancaster, singing and imitations, good; Leary Trio, in a comedy sketch; Chris Lane, tells up-to-date stories; Beaulé Hawley, ill. songs, good.

WALTER D. HOLCOMB.

#### ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—W. J. O'Hearn and Co., "A Romance of Killarney," splendid; Bison City Quartet, well received; Blanche Baird, excellent feature; Four American Trumpeters, hit; John Backer, good; The Wednars.—BIALTO (J. W. McConnell, mgr.; agent, I. B. O.).—Doherty and Martin, Max Bruno, Fred C. Stiles, Alice Dorothy, Trizix Bennett, Leona Le Mar and Emille Dallas; good ill.—HAPPY HOUR (Ira Van De Mark, mgr.; agent, I. B. O.).—Kaima and Le Farion, Francisco Donegani, Bert Ferguson, m. p. and ill. songs, strong.—GRAND (E. J. Toile, mgr.; agents, Ver Beck & Farrell, Oil City, Pa.).—Kris, Richard C. Carlitos, m. p. and ill. songs, good.

#### ELIE, PA.

ALPHA (Eugene H. Snerken, mgr.).—Mudge and Morton, good; Gormley and Abadato, ecen-triques, good; Garland City Quartet, well received; Pearl Tangley, "The Egyptian Mentalist," very good.

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ORPHEUM (Chas. Sweeton, mgr.; agent, Southern Vaudeville Association).—Heading Minor and Vincent, good comedy sketch; Barnes and Levina, comedy jugglers; Ed and Kitty Decon, unequaled in singing, dancing and talking; Frank S. Bailey, comedian; m. p.—MAJESTIC (Edwin Raymond, mgr.; agent, W. V. A.).—Bill of extraordinary strength. Lopes and Lopes, good electrical musical act; Yall and Boyd, clever specialists; Alvo and Copeland, good bar gymnasts; William Flemen, comedian of merit; m. p.—NOTES.—Chas. Sweeton, manager of the Wells, Bijou and Orpheum Theatres, and Ed. Raymond, manager of the Majestic, all of this city, have

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I was told of the Cool System of treatment at 185 Dearborn St., where I went. Upon examination they found the cause of my trouble, and after taking a few treatments I felt like a new man, and in five weeks I was completely cured, although in Streator I was told that I would never recover the use of my legs and arms.

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OBERDOERFER.

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good; Dolly Melbourn, singer, very good; Nenette and Lovely, s. and d., good; Mason and Doran, held over.—NOTE.—Puritan dark.

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Presenting "THE PHANTOM RIVAL," Written by  
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UNITED TIME.

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 I appreciate the compliment, Time. All the parodies I use are of my own composition.—GEORGE ARMSTRONG.  
 Week April 19—ORPHEUM, HARRISBURG.

ALF. T. WILTON, Agent.

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EUROPEAN NOVELTY ANIMAL ACT.

New Playing Orpheum Circuit

FIRST TIME IN AMERICA.

H. B. MARINELLI, Agent

**ORIGINAL CLIPPER COMEDY QUARTET**

Tried to rest this week, but our agent compelled us to help inaugurate the COLUMBUS, CHICAGO, with Vaudeville.

**"WILLIAMS and WALKER'S 'CHOCOLATE DROPS'"**

WITH  
**KING and BAILEY**

Management of GEO. L. ARCHER.

Playing Sullivan &amp; Considine Circuit.

SUCCESS.

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SUCCESS.

**Wilson Franklyn and Co.**

THIS WEEK (APRIL 18), LINCOLN SQUARE, NEW YORK.

Another sparrow in the woods was caged by Reich and Finkhett, "THE CRAZY JUGGLER"

**FRANK LEDENT**

Mr. Martin Beck had LeDent released from Mr. William Hammerstein to play the Orpheum Circuit. Goodbye, dear old Hammerstein's. I am going out West amongst the cowboys.

**4 Musical Cates 4**

America's Most Meritorious Musical Act

FEATURING

FRANK B. CATE, CORNET VIRTUOSO.  
 WALTER H. CATE, WORLD'S GREATEST SAXOPHONE SOLOIST, AND "SEMIRAMIDE OVERTURE."  
 F. LISZT'S "SECOND HUNGARIAN RHAPSODY," ETC., ETC., ON THE XYLOPHONES.

**4** BEST Cornet Soloist  
 BEST Saxophone Soloist  
 BEST Saxophone Quartette  
 BEST Xylophone Team

NOTICE!

AGENTS AND MANAGERS, IF YOU DO NOT BOOK OR PLAY THE BEST DO NOT BOOK THIS ACT. WE WILL FORFEIT ALL CLAIM TO SALARY ANY TIME TO ANY ONE PRODUCING THIS ACT'S EQUAL. ADDRESS CARE VARIETY, NEW YORK CITY.

THE MINSTREL WITH THE VOICE

**Frank Coombs AND Muriel Stone**

"THE LAST OF THE TROUPE"

WEEK APRIL 19, ORPHEUM, BUTTE.

APRIL 26, ORPHEUM, SPOKANE.

**JOHNSON STUDENTS**

CLUBMANIACS IN "ONE YELL."

Agent, PAT CASEY.

**BOB RICHMOND**

Monolog built upon current topics.  
 Address 374 Central Park West, New York.

St. Yves could not win the Marathon  
**"At Hickory Crossing"**

Star of  
Vaudeville

**CHARMION**

Most Perfectly Developed Woman in the World

Extraordinary Success this Week (April 12th), Hammerstein's. Week April 19th, Bennett's, Montreal

PAT CASEY did the booking

**JOHN B. HYMER**

ASSISTED BY ELSIE KENT AND COMPANY OF TEN IN  
 "THE DEVIL AND TOM WALKER"  
 IN PREPARATION, "10, 20 AND 30," APRIL 19, BENNETT'S, MONTREAL.  
 Direction, JACK LEVY.

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Equipped with improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's patent), Asbestos Covered Wire Connections, new improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for Mechanism, including Adjustable Bicycle-steel Legs to extend over 5 feet high. **\$145**

**LUBIN MANUFACTURING COMPANY**  
926-928 Market St., Philadelphia, Pa.

RELEASED APRIL 12th  
**"THE CURSE OF GOLD"**  
An old miser who loves money more than anything else in the world, falls a victim to his greed for gold.  
LENGTH, 740 FEET.

**"MY FRIEND MR. DUMMY"**  
A young gentleman going home from his club has fun with a dummy which he picks up in front of a second hand clothing store.  
LENGTH, 250 FEET.

RELEASED APRIL 15th  
**"AFTER THE BACHELOR'S BALL"**  
He had a great time, the bachelor did, but, oh! such a terrible dream.  
LENGTH, 645 FEET.

**"SLIP POWDER"**  
Tommy had trouble with his shoes. Father gives him a slip-powder, and now Tommy starts trouble with the slip-powder.  
LENGTH, 375 FEET.

# **NEXT** *Sandwich* **FILM ISSUE**

**ORDER QUICK OUR**

**NEXT RELEASE**  
**"ONE TOUCH OF NATURE"**  
(LGTH. APPROX. 725 FT.)

**"A PAIR OF GARTERS"**  
(LGTH. APPROX. 250 FT.)

**Ready**  
**Wednesday, April 21st**  
**COMING SOON**  
**Another Western Feature**

**ESSANAY FILM MFG. CO.**  
**501 WELLS ST. CHICAGO, ILL.**

St. Louis, April 16.  
The first summer garden activity locally was the opening of a dancing pavilion at Suburban Garden Sunday. Forest Park Highlands will open April 25 with outdoor attractions, vaudeville and Cavallo's Band. "Ocean Waves," a Coney Island concession, will be the new device on the Pike.

**FORT WORTH, TEX.**  
MAJESTIC (T. W. Mullaly, mgr.; Interstate, direct). Week 5: Kurtis and Bueae's Dogs, good; Irene Romaine, very entertaining; Gendower and Manion in "A Christmas on the Comstock," good setting and sketch; Whiting and Broeze, dancers; Imperial Trio, musical; Two Pucks, very good; Henri French, fine.  
I. K. F.

**GALVESTON, TEX.**  
MAJESTIC (Tom Boyle, mgr.).—Week 5: Nat Nazario Troupe, gymnasts, excellent; Muriel Window, prima donna, very good; Clarence H. Lutz, armless wonder, well received; Herbert and Willing, blackface, entertaining; Fred and Bess Lucier, fair; Musical Fredericks, novel.  
R. P. K.

**HARRISBURG, PA.**  
ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—The Balliots, novelty acrobats, excellent; Al. Carlton, monologist, good; Horton and La Trecka, pleased greatly; Dooley and Sayles, talking and singing act, caught laughs; Fitz-Gibbon, McCoy Trio, in "Mischievous Brother," well liked; Pearl and Yosco, musicians, very entertaining; Brothers Byrne, acrobatic pantomime, went big.—HIPPODROME (A. L. Rounfort & Co., mgrs.; agent, M. Rudy-Heller).—Collins and Welsh, comedians, pleased; Marie Manning, singing comedienne, very good; Irwin's Trained Leopards, went big.  
J. F. J.

**HARTFORD, CONN.**  
POLI'S (G. N. Hanccomb, res. mgr.).—Clark and Bergman, s. and d.; Fregolla, quick change artist, clever, much applauded; Gordon Eldrid and Co., sketch; Hal. Merritt, cartoonist and comedian; "Our Boys in Blue," good military drills and tactics, well applauded; Ollivetti Troubadours, violin and guitar players, fairly well received; Geo. B. Reno and Co., comedy sketch, fair reception.  
AL. D.

**HAVANA.**  
PAYRET (Frank Costa, mgr.).—Week 5: Phillips Sisters, s. and d., very good; Three Aguilera, Spanish dancers, fair; Les Villedeur, singers, good; Lole and Lole, musical, fair; m. p.—NATIONAL (Eusebio Azcue, mgr.).—Alexandro Troupe, dancers, fair; Kiners and Moulin, equilibrists, very good; m. p.—ACTUALIDADES (Eusebio Azcue, mgr.).—Les Meri Bruhl, always more popular; Sapho, posing and dancing, good; The Jati-Indras, Oriental dancers, very good.—MARTI (Adot Co., mgrs.).—Amalia Molina, the Spanish singer, is here again making the usual hit; The Two Argentinas, novelty dancing, take well; m. p.—MOULIN ROUGE (Alfredo Misa, mgr.).—La Belle Chelito and Co. in dance and repertoire of sketches for men only is filling the house yet; m. p.—NOTE.—The National will open to-night a season of drama by the great Spanish actress Maria Guerrero.  
ROCKY.

**HAZLETON, PA.**  
FAMILY (Harry Knoblauch and Harry Hersker, props.; agent, U. B. O.).—Frank McKee and Co., sharp shooters, very good; Dale and Boyle, dancing, good; Musical Huehn, good; Max Witt's Scotch Lassies, s. and d., good; D. J. Davies, ill. songs, excellent.—PALACE (Joe J. Laughran, prop. and mgr.).—The Palace opened this week with 5 and 10 cent vaudeville. The bill includes Gerald Hampton and his Five Dancing Dolls, good; The Aldines, novelty comedy

# **Gaumont Films**

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Tuesday, April 20th, 1909

**"THE POET'S VISION"**  
DRAMATIC. APPROX. LENGTH, 356 FEET.

**"TOO MUCH ADVICE"**  
COMEDY. APPROX. LENGTH, 638 FEET.

Release, Wednesday, April 21st, 1909

**"SENTENCED TO DEATH"**  
FARCE DRAMA. APPROX. LENGTH, 466 FEET.

**"MAGIC EGGS"**  
(Colored.)  
(Coloring, extra \$10.00.)  
MAGIC. APPROX. LENGTH, 384 FEET.

# **Urban-Eclipse Films**

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Saturday, April 24th, 1909

**"The Squire and the Noble Lord"**  
DRAMA. APPROX. LENGTH, 436 FEET.

**"FOUND ON THE ROCKS"**  
DRAMA. APPROX. LENGTH, 549 FEET.

Write for Advance Descriptions

**George Kleine**  
Importer

**Gaumont and Urban-Eclipse Films**  
52 State St., Chicago 662 Sixth Ave., New York

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REPRESENTATIVE ARTISTS

By kind permission of AARON HOFFMAN.

# Mr. SAM LIEBERT AND CO.

PLAYING  
**"The End of the World"** BY  
 AARON HOFFMAN

Sole Direction, **JACK LEVY**, 140 W. 42d Street, New York

## JAMES AND LUCIA COOPER

TALKING ACT IN "ONE."  
 Week April 19, Hathaway's, New Bedford. Week April 26, Hathaway's, Lowell.  
 Week May 3, Empire, Pittsfield, Mass.  
 REICH & FLUNKETT, Agents.

LYDIA

ELFIE

## Barry and Fay

Management, GEORGE FELIX

## BESSIE WYNN

IN VAUDEVILLE

## WILFRED CLARKE

Presenting His Sketches  
**"NO MORE TROUBLE"** and **"WHAT WILL HAPPEN NEXT!"**  
 Address, 120 W. 44th St., New York City.

**HARRY TATE'S CO.**  
 FISHING MOTORING

New York  
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## Virginia Sargent

**"THE GIRL FROM THE BLUE GRASS."**  
 FULTON, BROOKLYN, THIS WEEK (APRIL 12). A GENUINE SUCCESS.

# BROS. De WYNNE COOL CUSTOMERS

MORRIS CIRCUIT



## Lucille Savoy

OPERATIC SOPRANO AND SOUBRETTE

Original Fecing Novelty.

"A charming artist, who has been entrancing big audiences this week, is Miss Lucille Savoy. She is an operatic soprano and soubrette of vivacity and much beauty. Her Parisian art poses, from the famous paintings of the salons of Paris, present a most artistic study of visual beauty and exquisite art. Miss Savoy has made the hit of the week and has created a sensation."—PHILADELPHIA "ITEM," April 24.

## La Petite LULU and HARRY DALTON

**"THE MESSENGER BOY AND THE TIPTOE GIRL."**

La Petite Lulu executes the most difficult dance on her toes and with greatest of simplicity.  
 APRIL 19th, COLUMBIA, BROOKLYN, N. Y.

WHO IS HE! WHAT IS HE! HOW IS HE! WHERE IS HE!  
**IRVIN R. WALTON**  
**"THAT VERSATILE FELLOW"** WITH 57 VARIETIES OF VAUDEVILLE.

Star, Brooklyn, this week; Gayety, Brooklyn, April 19; Casino, Philadelphia, April 26; Gayety, Baltimore, Md.; May 3, Gayety, Washington, D. C.; May 10, "Then I'm Open."

## ABBOTT Worthley MINTHORNE

BROTHER AND SISTER.

**"ON THE BEACH"**

BOOKED SOLID ON ORPHEUM CIRCUIT.

BEST

BEST MALE SINGING TRIO IN VAUDEVILLE.

A. B.

BOOTH

## KENNEY, McGAHAN AND PLATT

Comedy Staging Act.  
**"THE DEAF AND DUMB MANAGER."**

UNITED TIME.

Agent, AL. SUTHERLAND.

## JNO. ZOUBOULAKIS

THE VELOCIOUS CLAY CARTOONIST  
 The zenith of quick clay modeling.

## BARNEY FIRST "THE SOCIABLE GUY"

30 WEEKS FANTAGES — W. & A. CIRCUIT.  
 Now Playing Return Engagement. "That's Going Some." ED. FISHER, AGENT, SEATTLE.

## LOUIS E. MILLER and Co.

Booked Solid to 1910.

Theodore Roosevelt is not hunting  
**"At Hickory Crossing"**

# HASTINGS AND WILSON AUSTRALIAN LUNATICS

OPEN ON HANCKENSTEIN'S ROOF, MAY 21st.

NEXT WEEK, APRIL 19, POLI'S, WATERBURY.

Sole Representative, MAX HART.

# GRACE EDMOND

PRIMA DONNA SOUBRETTE, ON TOUR

TITLE ROLE IN **"A STUBBORN CINDERELLA"**

When answering advertisements kindly mention VARIETY.

# APRIL 19, our FIFTH and GREATEST release week

AND EVERY WEEK THEREAFTER.

We are pleased to announce that the demand for our films has more than doubled since the first release, and our clients are more than gratified with results.

**NOTICE TO INDEPENDENT EXHIBITORS:** It has been brought to our notice that certain Exchanges are furnishing the Exhibitors with so-called independent films purporting to come from the

## International Projecting & Producing Co.

**DON'T BE MISLED.** We will ask every exhibitor to send us the name of the Exchange which furnishes service, and we will gladly inform you if they are handling our goods.

**WARNING:** There are a number of Exchanges palming off low grade, cheap and shoddy stock. Don't let them tell you they are getting our goods. We appeal to the Exhibitors who have been served with inferior quality films.

**ASK THE EXCHANGE** if it is giving you the **INTERNATIONAL PROJECTING & PRODUCING CO.'S** product. If you don't think it is our brand, don't lose any time in communicating with us.

**IMPORTANT NOTICE:** We have no agent or exclusive Exhibitor. Every legitimate Independent Exchange and Exhibitor is entitled to our output and weekly release. All business transacted direct through the main office.

Place your orders in time to take advantage of weekly release.

We are now permanently located in our new, large quarters.

## International Projecting & Producing Company

(Suite 712) SCHILLER BUILDING, CHICAGO, ILL.

act, good; Ted Primrose, blackface comedian, enjoyable; Wink and Davis, coon shouting and yodling, good, and three reels of moving pictures.  
RAY T. DRUM.

### INDIANAPOLIS, IND.

**GRAND** (Shaffer Ziegler, mgr.; agents, U. B. O.).—Julia Herne and Co., in "A Mountain Cinderella," a playlet of engrossing interest; Gus Edwards' "Country Kids," original material of the boorish kind; Augusta Glone, pleasing with her pianolog and imitations; The Marvelous Millers, whirlwind dancers, give a bewildering exhibition; Happy Jack Gardner, good musical act; Morrow and Schellberg Co., good singing comedy; Leo Donnelly, "His Experiences," mixture of fun and serious recital; Rice and Miner, "rube" and "chink" in comedy bar act.—**EMPIRE** (Henry K. Burton, mgr.).—"The Ducklings," with Chooceeta, her fifth appearance here this season.  
JOE S. MILLER.

### JACKSON, MISS.

**BIJOU** (Frank E. Lampman, mgr.; agent, W. V. A.).—Probasco, juggler, good; Bealto Quartet, clever; Russell and Scott, pleased; Thomas and Hall, laughable.—**NOTES**.—Bowland, West & Co. were forced to close here last week, on account of Mr. West being taken seriously ill.—Joe T. Kelly filled the place.  
BRADLEY.

### JACKSONVILLE, FLA.

**CLARK'S AIR DOME** (A. J. Clark, mgr.; agent, Empire Theatrical Exchange).—Connors and Well, a. and d., pleasing; Taylor and Crawford, a. and d., good; Payne Sisters, clever; John B. Whiteman and Co. hit.  
R. N. DICKEY.

### JAMESTOWN, N. Y.

**LYRIC** (H. A. Deardourff, mgr.).—Piano playing contest by six local players was the feature and attracted much attention; The Namba Jap Troupe, excellent; Harris Bros., dancers, very clever; Sisters Keelcy and Will Cummings, a. and d., pleased.  
L. T. BERLINER.

### JOHNSTOWN, PA.

**MAJESTIC** (M. J. Boyle, mgr.; agent, U. B. O.).—Nelson's Aerial Ballet, feature act, pretty; Gorman and West, comedy singing sketch, good; Delphino and Delmore, musical eccentrics, good;

Robin, tramp juggler, funny.—**GLOBE** (J. G. Foley, mgr.; agent, Associated Booking Agency, Pittsburg).—8-10: Van Buren and Romaine, musical, good; Rogers and Evans, a. and d., neat; Patchers, comedy acrobat, good. 12-14: Maximus, the strong man, is the feature and very clever; Barnard and Harris, a. and d., fine; Goodman, ventriloquist, good.—**CAMBERIA** (H. W. Scherer, mgr.).—"Black Crook," Burlesquers, 18; poor attraction to fair business.—**NOTE**.—Majestic orchestra, under Edwin Marquardt, left for Akron, O., to-day. Piano and traps will be used for the balance of the season.  
JESTICAM.

### KNOXVILLE, TENN.

**CRYSTAL** (Thos. E. Collins, mgr.; agent, Sullivan & Considine).—Excellent program headed by The Three Canads, comedy, fine; Dorothy Earl, good.—**COLUMBIA** (agent direct).—The Seven Russells, good; "Cleopatra," Egyptian.—**LYCEUM** (W. H. Sneed, mgr.; agent direct).—"Mad Miller," the handcut king; Bradley and Reno, comedy, fine; Frank Bashford, comedy bag puncher, good.  
W. ARTHUR SPROUSE.

### LINCOLN, NEB.

**MAJESTIC** (L. M. Gorman, mgr.; agent, W. V. A.).—Week 5: Byron and Langdon, dude detectives, distinct hit; Farrell, Taylor and Co., minstrel sketch, fine; Ethel Gilkey, pleased; Gardner and Revere, musical, good; The Harlocks, good jugglers; Welch, Mealy and Montrose, acrobats, scored; Four Masons and Corrine Francis, "Country School," hit.—**OLIVER** (F. C. Zehring, mgr.).—"Follies of the Day," April 5-7, a highly pleasing burlesque; Lyman H. Howe's pictures, 9-10.

### LITTLE ROCK, ARK.

**MAJESTIC** (Saul S. Harris, mgr.).—Week April 5: Adonis and Dog, hand balancer, fine; Al. H. Tyrell, blackface, good; Arthur Ellery and Marie Rainford, "The Army Nurse," well acted; Hallen and Hayes, fine dancers; De Witt Young and Sister, jugglers, pleasing; Charles Sharp, "Every Inch a Soldier," entertaining.—**NOTE**.—Duke Maria will operate an Airdome in Argenta, across the river, this summer.—The City Council refused to grant a license for a May carnival.  
JIM.

### MUNCIE, IND.

**STAR** (Ray Andrews, mgr.; agent, Gus Sun).—"The Arthur B. Gny Novelty Minstrels and the added attraction, Beau and Hamilton, barrel jumpers, made a hit.  
GEO. FIFER.

### MUSKOGEE, OKLA.

**LYRIC** (C. L. Carrell, mgr.; agent, C. E. Hodkins, Joplin, Mo.).—LeFevre and St. John, singing, many encores; Nello, juggler, a hit; C. L. Carrell, ill. songs; Sylvan and O'Neal, comedy sketch, good; McCune and Grant, comedy, applauded; Al. H. Delton, German comedian, pleased; Three Coplands, a. and d., well received.  
J. F. B.

### NEWARK, N. J.

**PROCTOR'S** (R. C. Stewart, mgr.; agent, U. B. O.).—Monday rehearsal 9:—"Carlotta," good; Hanley and Jarvis, first time here, in several years, old Newark favorites; Una Clayton, Mona Ryan and Francis Morey, "His Local Color," cleverly acted; Al. Lawrence, to laughs; Montgomery and Moore, first time here, made very big impression; Murphy, Nichols and Co., "The School of Acting," a scream; Big City Quartet, get lots of applause; Holden's "Manikins," very well handled.—**LYRIC** (W. H. Currie, mgr.; agent, Wm. Morris; Monday rehearsal 9).—Jack Lorimer, is a merry entertainer; Royal Musical Five, well liked; Chas. E. Bunnell and Mabel Craig, lively skit, went well, as did Finley and Burke, in a singing and talking act; Brooks and Vedder, in "The New Housemaid," are good; The Vivians, shoot well, and "Zimmer," is a skilled juggler; Smith and Kennedy, a. and d.—**ARCADE** (L. O. Mumford, mgr.; Monday rehearsal 10).—Good bill. Nan Doyle, English comedienne, return engagement; Captain Sydney Homan and Coney Island Life Saving Dogs, good; Ada Wilkes and Picks, work hard and score; John Flynn, in monolog, pleased; m. p. and ill. songs.—**EMPIRE** (Fred. Willson, mgr.).—"The Brigadiers," good all-around show.—**WALDMANN'S** (Lee Ottelengui, mgr.).—"Vanity Fair," well liked.  
JOE O'BRYAN.

### NEW HAVEN, CONN.

**POLI'S** (S. E. Poli, prop.; F. J. Windisch, res. mgr.; agent, U. B. O.).—Monday rehearsal 10).—Gus Edwards' "Blonde Typewriters" the

feature of the bill, hit; Walter C. Kelly is the added number and he won; The Duffin-Redey Troupe, very good; Carter-Waters Co.; A. G. Duncan, interesting entertainment; Steely and Edwards and Marcello were good.  
E. J. TODD.

### NEW ORLEANS, LA.

**ORPHEUM** (Martin Beck, gen. mgr.; Monday, rehearsal, 1; agent, direct).—Bill of transcendent quality. Vera Berliner, violiniste, excellent; Jarrow, trickster, enthusiastic reception; Howard and Lawrence, liked; Fonda, Dell and Fonda, jugglers, dextrous; Three Donals, acrobats, great; Electrified "Gibson Girl Review," swagger; Edwin Holt and Co., hit.—**GREENWALL** (H. Greenwall, mgr.).—"Casino Girls."  
O. M. SAMUEL.

### PATERSON, N. J.

**EMPIRE** (H. J. Bruggemann, res. mgr.; agent, U. B. O.).—Very pleasing bill headed by Nat M. Willis, given big ovation; Agnes Scott and Horace Wright, "The Wall Between," excellent; Harry Linton and Anita Lawrence, very pleasing; Cunningham and Marlon (the latter a local boy), good; Dunn, Francis and Co., "The Burglar," funny; John Felix, opened, excellent drawings; The Morton-Jewel Troupe, closed, some new juggling tricks.—**FOLLY** (Jos. E. Pine, res. mgr.).—Charles Falke presents "The Fashion Plates," with Mile. Florine, "The Girl in Red," added. 15-16-17: W. B. Watson's Burlesquers, the old favorite here.  
VAN.

### PITTSBURG.

**GRAND** (Harry Davis, mgr.; Rehearsal Monday, 10; agent, U. B. O.).—Genaro, Venetian Band, hit; Starn Barnes, good new line of talk; Hassan Ben Ali's Arabs, hit; Paul LeCrox, good; Thos. J. Ryan and Co., laughing hit; Sidney Deane and Co., good; Jones and Mayo, good; Anna and Edie Conley, good; Brothers Damm, good; Dancing Butlers, neat and nicely dressed; Reese Bros., good, big laughs; Morris and Daly, fair; Rosetta Mitchell, pleased.—**FIFTH AVE. FAMILY** (Dave Markowitz, mgr.; Monday rehearsal, 9; agent, Associated Book Agency).—Kishlanna Jape, feature, big hit; Bobby Gassano, good, big laughs; Jack Hawkins and Co., pleasing sketch; Clarice Templeton, fair; Billy Paxton, good; Murphy and Drexel, fair.—**BLANEY'S**

"PACKED HOUSES ALWAYS"

That's What They Say About **SELIG'S** Films

COMING, APRIL 22 "A FIGHTING CHANCE"  
AND "DAIRY MAID'S LOVERS"

When answering advertisements kindly mention VARIETY.



REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

**DAVEY AND PONY MOORE**

DO NOT REMOVE

**\$2,000.00 WEEKLY**

AND THEY WITH THEIR

NOVELTY COMEDY PLAYLET, BY BILLY S. HALL, HAVE NOT SLIPPED ONCE ON THE LADDER OF SUCCESS

EXCLUSIVE AGENT

**JACK LEVY**140 W. 42nd STREET,  
NEW YORKThe Girl Who Became  
Famous in One Night**DOLLIE TOYE**"THE  
VOICE MARVEL"THE SENSATIONAL HIT OF THE AMERICAN  
MUSIC HALL, CHICAGO, LAST WEEK

TWO WONDERFUL DISTINCT VOICES—CONTRALTO AND TENOR—HAVING RANGE OF 3½ OCTAVES IN CONTRALTO VOICE. READ CHICAGO OPINION:

CHICAGO AMERICAN, APRIL 7.

VOICE MARVEL AT MUSIC HALL.

By CONSTANCE SKINNER.

William Morris introduces a genuine sensation at the American Music Hall this week. She is Miss Dollie Toye, "the girl with the phenomenal voice." She should be billed as "the girl with the double voice." She is both a dramatic soprano and a tenor robusto.

She begins her act with a soprano rendering of the Ave Maria, set to the intermezzo of "Cavalleria Rusticana." You hear this big soprano ringing out from behind the curtain and pay some attention to it because of its volume and fullness—not a great deal of attention, of course, for big sopranos are not unknown in vaudeville.

First Rings Ave Maria.

When the Ave Maria is over the curtain rises, but the singer does not appear. Mr. Ernest Moeck sits down at the grand piano and begins the accompaniment to the great tenor song from "Pagliacci." From behind the curtain comes another voice—a man's voice—not so fine as Carnio's, to be sure, but almost as powerful. You wonder idly who the man is and look at your programme to find his name. It is not there. So you watch the wings for him to come out—and see Miss Dollie Toye emerge in bonnet and lace and a lot of fluffy feminine pink stuff.

You see the whole trick at once—or you think you do. This fluffy pink person is a man, a female impersonator, you decide. The soprano voice in the Ave Maria came from some woman behind the scenes. It is quite a clever trick to fool you, you admit, but it doesn't fool you at all. Then before you have time to explain to your neighbor just how it is worked, and show him how cleverly you have seen through this Dollie Toye fake, the singer launches off

on the soprano wave again, in some popular ballad. Then you do sit up and take notice.

Has Two Powerful Voices.

Men who can warble a thin soprano, women with baritone voices, these are common enough. But man or woman with two absolutely distinct voices—well, there is a rarity for your money, and they have it at the American. Each of Miss Toye's voices is more than enough to fill the theatre. As tenor and as soprano she gives vent to an enormous volume of sound—and it is not unpleasant sound by any means, though it has no velvet quality. And these two voices are so different that you would never believe they could issue from the same throat unless you saw Miss Toye switching from one to the other with alternate verses of the ballad. She is a "find," certainly; the surprise, and the hit of the bill.

MANAGEMENT, MR. WILLIAM MORRIS.

Permanent address—VARIETY, Chicago Office.

Philadelphia Report VARIETY, April 10th, Lubin's Theatre:

Probably the biggest applause winners were

**BELL and RICHARDS**

In a musical act with electric effects. Two simply-worked electric attachments gave a lot of display to the act and the music pleased the audience. The pair have worked up a military finish with a little patriotic flourish which caught on, the woman making a nice-looking "soldier" in tights, which helped some.

**DICK AND ALICE McAVOY****"Herald Square Jimmy"**

King of the Newsboys.

Address care VARIETY.

**Sisters Cardownie**

INTERNATIONAL DANCERS.

NOW ON MORRIS CIRCUIT.

**DRUHI**UNDER SOLE  
DIRECTION OF**JACK LEVY**

140 W. 42nd Street, NEW YORK

(PHONE 2164 BRYANT)

CABLE ADDRESS JACLEV

SCORED ANOTHER BIG SUCCESS

ALL PHILADELPHIA TALKING about the

**POTTER-HARTWELL TRIO****"THE ORIGINAL MAN WITH TWO HEADS"**

ED. SHAYNE said: Potter, you have the greatest novelty acrobatic comedy trio before the public. I wish I could play your kind of an act every week. It is a great drawing card.

JOE SHEA, Agent

WE WILL GUARANTEE A LAUGHING HIT ON ANY BILL.

FOLLOW ANY ACT.

GO ANY PLACE ON THE BILL, AND WILL ALWAYS MAKE GOOD

This is an act that will make the hardest audience laugh. We did last week in Waterbury. People 4—In "WON-BY-A-LEG"—4 People

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**HARRY VON TILZER MUSIC PUB. CO., 125 W. 43d Street, N. Y. City, N. Y.**

(James L. Ring, mgr.; Monday rehearsal, 10; agent, Associated Book Agency).—Lotte Troupe, feature, good; Weston Sisters, hit of bill; Atwood and Raymond, good; Bill Wheeler and Co., laughing hit; Ruth Bernice, pleased; The Fantas, big laughs.

**PROVIDENCE, R. I.**

KEITH'S (Chas. Lovenberg, mgr.; agent, U. B. O.).—Alice Lloyd, feature; Chas. B. Lawlor and Daughters, well liked; Mathews and Ashley, good; Edna Phillips and Co., nonsensical sketch, good; The Majestic Musical Four, good act with an overdose of horseplay; Belvidere Brothers, acrobats, very good.—IMPERIAL (John P. Hill, mgr.).—"Merry Maidens." The season's last show. S. M. SAMUELS.

**READING, PA.**

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.).—Rastus Brown, good; Three Lillotts; Plymouth Four, pleased; Eddie Denoyer and Danie Sisters, well liked; Emil Hoch and Co., "Love's Young Dream"; Hoey and Lee, parodies, scored; The Enacttes, clever and showy juggling act.—GRAND (Bela & Appell, mgr.; agent, W. S. Cleveland).—M. p. and J. W. Hall, Pearl Evelyn, Lake and Forge. Second half week: Evans, Earl and Evans.—NEW BIJOU (direction S. Lubin; agent, Bart McHugh).—M. p. and Allan and McFarland, Joe Foster, Larue and Wiley, Chas. E. Mack.—NOTE.—The Palace, a moving picture theatre, opened to good business. It is under the direction of S. Lubin, who gained control of the property when the Victor's lease expired, April 1. G. E. B.

**SAN ANTONIO, TEX.**

ROYAL (Harry J. Moore, mgr.; agent, C. E. Hodkins).—Week 4: Foster and Anderson, "The Race Horse Tout's Dream," good; The Three Kelleys, a. and d., good; Kittle Stevens, character

dancer, pleased; Byrd and Vance, "Happy," very good; A. Halverson, baritone, good.—STAR (Kennedy & Wyler, mgrs.; agent, Sullivan & Considine).—Week 4: Clark and Whittle, "Her Fourth Husband," good; Claude Austin, comedy juggler; Maude Beall Price and Co., musical comedy, good; Joe Smith, ill. songs, good.—HAPPY HOUSE (C. G. Munsell, mgr.; agent, Independent).—Week 5: Price and Bell, comedy sketch; Jack S. Jeffers, "Dutch" comedian, pleased; Wanda Sisters, a. and d., very good; Billie Ramback, blackface comedian, good; Miss Fay, ill. songs, good. BEN MILAM.

**SEATTLE, WASH.**

ORPHEUM (Carl Belter, mgr.; agent, W. S. V. A.).—Week April 5: Chinko, juggler; Knight Brothers and Sawtelle, eccentrics; Variety Four (New Act); Fanny Rice, comedienne, and Lillian Mortimer, in "Po' White Trash," split the top; Amittis Sisters; Collins and Brown, "An Affair of Honor"; Annie Kaufman, cyclist, made first class bill.—STAR (F. H. Donnellan, mgr.; agent, S. C.).—Moneta Five, in "An Evening at Home"; Frank Bush, monolog, headliner; Nita Allen and Co., in "Car Two, Stateroom One"; Manning and Dixon, in "A Smash-up in Chinatown"; Miller and Tempest, "Kix and Triz," a short but excellent bill.—PANTAGES (Alex. Pantages, mgr.).—The Four Doredeens, casting; Caesar Rivoli, impersonator, headliner; Signor Joseph St. Clair, harpist; Ethel Allen and Masie Oliver, in "A Sacrifice," dramatic; Quigg and Nickerson, musical; Dawson and Whitefield, comedians.

**SIOUX CITY, IA.**

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—One of the biggest bills of the season. "The Naked Truth," headliner, a pretentious production; Charlotte Parry and Co., very clever; Witt's Singing Colleen, dainty singing act; Say-

der and Buckley, musical act with good comedy; Maxing's Models, artistic presentation of well-known paintings; Maus and Masett, comic acrobatic act, won great favor.—NOTE.—The Orpheum will probably close its season here May 15. C. E. O.

**SPRINGFIELD, MASS.**

POLI'S (Gordon Wrighter, gen. mgr.; agents, U. B. O.).—Myers and Ross, opened; Harry First and Co.; Jennings and Regfrew; El Coto, excellent; Midgley and Carlisle, good; Bessie Wynn, big success; Bobby Pandur and Brother, very striking feats.—NOTE.—S. E. Poli has been in town ever since last Sunday, in connection with the suit over the possession of the Nelson.

**STANFORD, CONN.**

LYCEUM (Anthony Gerolamo, mgr.; agent, L. D. Mayne).—Five Musical Spillers, stopped the show; MacLaughlin Bros., a. and d., hit; Mabel Sisters, very clever juvenile; Caro and Bell, high class acrobats; Ray Murray's songs, went big.—MUSIC HALL (Button & Davis, mgrs.).—Second week with burlesque, "Don Adams Show." Good attendance reported.—NOTE.—The Lyceum, operated by Anthony Gerolamo, commencing 10, will feature a "two-a-day" eight-act vaudeville show, instead of the "three-a-day" five-act, now prevailing. Prices of admission will be 10, 20, 30, 50 and 75c. for all shows. HARRY KIRK.

**SYRACUSE, N. Y.**

GRAND OPERA HOUSE (Joe Pearlstein, mgr.; Monday rehearsal 10:30).—Paulinetti and Pigo, good; George Whiting and Clark Sisters, well received; The Seven Hoboes, pleased; Edgar Allen and Co., good; The Great Lester, went big; Kalmar and Brown, good; Howard and North, hit of bill; The Three Renards, good. SAM FREEMAN.

**TERRE HAUTE, IND.**

VARIETIES (Jack Hoefler, mgr.).—Hawaiian Musicians, good feature act; Cantor and Curtis, good; De Van Brothers, good; Sandberg and Lee, LYRIC (Jack Hoefler, mgr.).—John Harvey, Helen Case and the Alpha Quartet, in "Holy and the Boys," feature act; The Banjo-Bressale Duo, splendid musical act; Becker and Mack, fair; Flexible Fredericks, good. W. B. CAULK.

**TORONTO, ONT.**

SHEA'S (J. Shea, mgr.; agent, U. B. O.; Monday rehearsal 10).—One of the best shows of the season was presented by Bert Levy; Ed. F. Baynard, excellent; Henry Orton and Co., good; Du Ball Brothers, fair; Donovan and Arnold, bright; "Village Choir," pleased; Al Byrne's Bull Terriers, well trained.—STAR (Harry H. Hedges, mgr.).—Fay Foster.—GAYETY (Theos. R. Henry, mgr.).—Harry Bryant's Extravaganza Co.—MAJESTIC (H. J. Brock, director; Sol. Solomon, mgr.).—The new venture looks like a winner. The opening bill consisted of Mayday, Clarence Hayes, McGarvey, Sophie Everett and Co., Princess Susanne and the Latell Brothers and pictures. HARTLEY.

**UTICA, N. Y.**

SHUBERT (Fred Berger, Jr., mgr.; agent, U. B. O.).—Christy and Whittle, comedy jugglers and dancers, very good; Carrey Bros., dancers, several encores; John T. Kelly and Co., "Old Fool's Day," excellent; Carroll Johnson, very good; The Le Brun, grand opera trio, excellent; The McNaughtons, comedians, hit of the bill; Robert DeMont Co., "Hotel Turnover," very good.—ORPHEUM (Ford Anderson, mgr.; agent, Joe Woods).—Valley Forge Comedy Four, very good; Barnes and Lee, good; Victor Fields, excellent; Geo. Harris, ill. songs.—HIPPODROME (P. F. Clancy, mgr.).—Josephine Gase-

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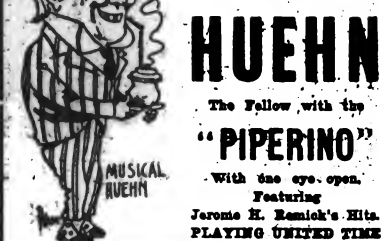
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 Standard acts wanted at all times. **CONNEY HOLMES, General Manager.**  
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 WASHINGTON, D. C.  
 CHASE'S (H. W. Dewitt, mgr.; agents, U. B. O.).—Howard and Howard, big hit; Howard and Co., sketch, "Entertaining Sister's Bean," pleased; Max and Flo Hengler, dancers, great drawing cards; Mrs. and Mr. Voelker, sketch, "Twilight in a Studio," well received; Hal Davis and Co., good; Ed. Gray "tall tale teller," told some good ones; Veronica and Hurl-Falls, acrobats, pleased.—GAYETY (Wm. S. Clark, mgr.).—The Girls of the Moulin Rouge.—LYCEUM (Eugene Kernan, mgr.).—"The Avenue Girls," pleased.—NOTE.—Margie Catlin, band and Pickaninies, very good; Strickland's, Educated Animals, good; Joseph Quinn, ill. songs. D. J. C.

**WHEELING, W. VA.**  
**APOLLO (H. W. Rogers, mgr.).**—Miner's "Burlesques," to a very good business. Harry Fox is a big hit from start to finish. Leavitt and Campbell, very funny; the Two Francos, very entertaining; Harry Fox and Little Millership, extremely liked; Sherman De Forest and Co., in "The Jay Circus," very good. C. M. H.

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**FRANK WIESBERG, Representative.**

of Pat White's "Gaiety Girls" Co., was taken suddenly ill during the last act on Friday night and was unable to appear during the rest of the week.  
**WINNIPEG, CAN.**  
**BIJOU (Geo. Case, mgr.; agent direct, S. & C.).**—Al. H. Watson, Irene Young and Co., "The New Reporter," excellent; Cook and Miss Eubert, unstained popularity; Horace Mann and Marie Franka, character singing, very good; Faust Brothers, musical pantomime, many laughs; Gil Brown, s. and d., good; Frank Petrick, ill. songs, good.—DOMINION (W. B. Lawrence, mgr.; agent, W. V. A. William Morris) bookings start next week.—Isabella Howell's Fire Girls, in "Games of Childhood," pleasing; Willard, Bond and Carvin, in "The Battle of Bunco Hill," happy results; Leona Leonard, "The Squaw Girl," comely and accomplished; Arthur Deming, usual hit; Ortmann Trio, comedy acrobats, good; Man-kin, frog man, good. HUGH.  
**WORCESTER, MASS.**  
**POLI'S (J. C. Criddle, mgr.).**—Hugh Emmett, in "An Evening at Home," good; Natalie and Aurie Dagwell, "Historical Cycle of Songs," went big; James Devlin and Mac Ellwood, "The Girl From Youkers," took well; Long Acre Quartet, big; John Hyams and Lella McIntyre, "The Quakers," a hit; Jack Wilson and Co., in "An Upheaval in Darktown," went big; McPhee and Hill, "The Clown and the Tired Man," good. W. M. SHANNON.

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LENGTH, 212 FEET



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A THRILLING STORY OF A WOMAN'S JEALOUSY.

This is a most exciting picture story of a young man who, upon being engaged to an estimable girl, returns the letters of a former sweetheart with the intelligence. This sweetheart is incited to revenge by jealousy and, poisoning some candy, sends it to the fiancée as coming from the young man. He discovers her intentions, however, and, after a most thrilling drive in an automobile, arrives at the girl's home in time to prevent her partaking of the sweets. The drive is one of the most daring attempts ever done in motion pictures.

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# VARIETY

VOL. XIV., NO. 7.

APRIL 24, 1909.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

Syracuse, New York, April 19, '09.

# NOTICE—Managers, Agents, Performers:

There appeared in last week's *VARIETY* an advertisement in which **SETH DEWBERRY** Town Constable, Opre Manager, Bill Poster and Chief Arrester, Starring in

## ED. F. REYNARD'S "A Morning in Hicksville"

BIG VENTRILOQUIAL PRODUCTION

made the assertion that he alone captured the entire audience at Shea's Theatre, Buffalo, week of April 5th.

I admit the brave officer was a hit and a big one at that, but when he claims to have captured the entire audience single handed, he is making it a little strong.

**I, JAWN JAWNSON**, the lone fisherman, can prove by **JOHN J. MOLLOY**, **BERT LEVY**, or **ANY OTHER GOOD IRISHMAN**, that I got just as many laughs, and as much applause as did the chief arrester, and he had the first crack at them, besides I did not have to resort to a tin star or a shot gun for my comedy. It's true he did take six curtain calls, but he stole the last one.

I will deposit \$4.00 with the Hicksville Bungle Office to meet Mr. Dewberry at **KEITH-PROCTOR'S 5TH AVENUE Theatre**, WEEK of **APRIL 26**, and we will let the audience decide who is the real capturer.

You take that half of the house for yours.

(Signed) **JAWN JAWNSON**, "The Lone Fisherman"

**JACK LEVY**, Referee

En Route **ED. F. REYNARD'S "A Morning in Hicksville" Co.**

JULIAN

# ELTINGE

Wishes to thank **Mr. WM. MORRIS** for the honor conferred in selecting him as the headliner on the opening vaudeville bill of **America's most beautiful and swagger music hall "THE PLAZA."**

AN ARTISTIC TRIUMPH

## "The Goddess of Incense"

A NEW DANCE CREATION

TWO WEEKS, COMMENCING APRIL 26  
**William Morris in Chicago**

DIRECTION  
**OTTO HENRY HARRAS**



# VARIETY

VOL. XIV., NO. 7.

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## K. & E. AND BELASCO FRIENDLY AGAIN TO THE BOOKING POINT

**Report That Differences Have Been Patched Up, and  
"Syndicate" Routes Laid Out for Belasco  
Shows. The Shuberts' Latest Plan.**

Klaw & Erlanger and David Belasco are again on friendly business terms according to a reliable informant who says that though no contracts may yet have been signed between the parties, a truce has been declared and that routes for several of the Belasco productions over "The Syndicate" time are now in Klaw & Erlanger's offices.

Marc Klaw is said to have been instrumental in bringing about peace. The commencement was shortly before A. L. Erlanger left on his last trip to Europe. The final understanding was reached with Mr. Erlanger away.

Strained relations have existed for a number of years, forcing Belasco to ally himself with such "Independents" as have been without "The Syndicate" pale. The Belasco stars and attractions have played under many unusual and peculiar conditions during the fight. Belasco has two New York theatres in which his own shows occupy the greater part if not all of each season. Though accounted friendly to the Shuberts, a Belasco show in New York outside the Belasco houses has generally appeared at the Academy of Music at popular prices, giving to the Shuberts no more value or benefit from the independent producer than the moral effect of his name in association with theirs.

The many reported "interviews" of late concerning a newspaper "break" between the Shuberts and "The Syndicate" have amounted to naught in the simmering-down process.

What the Shuberts are doing, according to understanding, is to have the best legal minds attainable pore over the fifteen-year contract which Lee Shubert entered into with Klaw & Erlanger two years ago. That agreement provided the Shuberts could not play any attraction for over one dollar admission in their own houses outside New York City.

This block in the path of the Shuberts expanding and the inability of the shows

to obtain an opening on the Klaw & Erlanger direct time may be the principal reasons why the Shuberts have been busily engaged of late in collecting a circuit of houses of their own over the country.

The story of the eminent legal talent attempting to find flaws in the fifteen-year agreement is said to be with the object of having a big capitalized corporation take over the numberless small corporations under which style the Shuberts operate both their theatres and productions.

If the Shuberts are counseled that this plan may be followed without a prohibitive liability possibly incurred through suit, it is said, they will feel free in their future theatrical course of action.

It is also said that were Klaw & Erlanger to direct that an open-door policy in the booking of shows prevail with the Shuberts, the latter might rest more content. It is also claimed the purpose of the Shuberts' manipulations for the past year has been to place themselves in a position to command the respect through power of the other side.

The Shuberts are reputed to be worth about \$1,000,000 in cash and real estate, in addition to blocks of stock in the several corporations controlling their shows.

### 23 WEEKS AT \$1,000 PER.

London, April 13.

Starting September 27 next in some New York City house, Arthur Prince, the ventriloquist, will commence a tour of twenty-three weeks in the States over the United States at \$1,000 weekly.

The Marinelli office in this city did the booking through Marinelli's New York branch.

### VICTOR MOORE WON'T PLAY.

It has been settled Victor Moore will not play in vaudeville for William Morris. Mr. Moore may go over to London, appearing in his vaudeville sketch there with his wife, Miss Littlefield.

### JACK JOHNSON REOPENS ALDWYCH.

London, April 13.

The Aldwych, in which Marie Dressler claims she lost \$40,000 with the worst bunch of actors ever seen together in London, will reopen June 6 under the management of Seymour Hicks.

Hicks, now playing in vaudeville, will present a large production, to be called "Sporting Life" or something similar. Jack Johnson, the colored champion pugilist, has been engaged for four weeks to appear about six minutes in each show.

The engagement of Johnson went through the H. B. Marinelli London office.

There is a postponed engagement on the Gibbons time to be played by Johnson before he can appear elsewhere, without Gibbons' consent.

### BICKEL AND WATSON OUT.

Boston, April 22.

Jack Norworth and Norah Bayes have re-signed with the Ziegfeld people, and will appear this summer on the New York Roof in "The Follies of 1909."

Billie Reeves and Arthur Deagon, of the present cast, will also play in the show. Bickel and Watson, for two seasons with "The Follies," will leave the organization with the close of the present tour.

### SUMMER OPENING AT G. O. H.

Chicago, April 22.

About August 1 the Harry Askin Co. will produce a new musical comedy at the Grand Opera House, this city. A. Baldwin Sloane will compose the music; David Hunt is to write the lyrics.

John Young, a western comedian, will be featured in the as yet unnamed show.

### MAY DE SOUSA HOMEWARD BOUND.

May DeSousa, the American musical comedy girl who has been under the management of George Edwardes in London, will return to this side during May for the first time in several years.

May has written William L. Lykens, agreeing to look over the vaudeville possibilities here, and if the prospect is good to seek engagements in the varieties. She will go back to London after a stay of some months to take a part in a new Edwardes production.

May has been playing a little vaudeville on the Continent.

### TWO ENGLISH OPENINGS.

(Special Cable to VARIETY.)

London, April 22.

At the Empire, London, on Monday, Oscar Loraine, the impersonator of famous musicians, opened, and did quite well. The appearance of Willie Zimmermann in a somewhat similar offering at the Empire a few weeks ago did not help Mr. Loraine any.

At the Brixton Empire on the same day, Gallagher and Bannon in "The Battle of Too Soon" were a scream.

### LIQUIDATORS AT HIPPODROME?

(Special Cable to VARIETY.)

Paris, April 22.

It is reported here that liquidators have been appointed to take charge of the affairs of the Paris Hippodrome.

### AND NOW CORSE PAYTON.

Corse Payton, the 170-pound Brooklyn champion actor, is sure enough going into vaudeville. Corse has signified his willingness to do a version of "Lend Me Five Shillings" in thirty minutes. Bill Lykens declared he would be charmed to book Corse and Co., who will appear at Atlantic City May 17.

### RECORD PRICE FOR PROVINCES.

London, April 13.

The record price for a vaudeville turn in the English provinces will be paid by the Moss-Stoll Tour to Seymour Hicks and Zena Dare. That couple are to receive \$2,000 weekly for eleven weeks while outside London, playing one Moss-Stoll provincial hall weekly.

The engagement was made through A. Wolheim, in charge of the Marinelli office here.

### MOVING PICTURE AS ALIBI.

Cleveland, April 22.

An advance impression had got abroad in Cleveland that "The Blue Mouse," a Shubert comedy now running in New York, was unusually salacious. Before it appeared at the Colonial here this week, the crusading element was plotting to censor it. But the Shuberts beat them by one jump.

On Saturday evening they invited the city officials to a moving picture house, and there the whole play was run off on the animated sheet.

# GREENWALL'S, NEW ORLEANS, FALLS IN THE MORRIS COLUMN

The Crescent City's Playhouse to Commence with Vaudeville in September. Has Been Playing Burlesque.

Greenwall's Theatre, New Orleans, was added to the Morris Circuit on Wednesday. The house is the property of Greenwall & Weis, the southern theatrical managers. Mr. Weis closed the deal with Morris.

It will be operated by the Morris Circuit commencing the first week in September. Greenwall's has a seating capacity of 2,200. The only other vaudeville theatre in the Crescent City is the Orpheum (Orpheum Circuit). New Orleans is the second city secured by William Morris where his house is in opposition to an Orpheum. The other is Minneapolis. The Morris New Orleans stand is said to be the handsomest theatre in the town.

For a few seasons Greenwall's has been playing Eastern Burlesque Wheel shows. The Eastern Wheel had a lease or contract to play one year longer in the theatre. Burlesque was abandoned there a couple of weeks ago.

For the summer the Morris office is booking vaudeville at "White City," New Orleans. At the Morris office it was said that when next season opened there would be no long "jump" on any portion of the Morris route.

## SCORE: UNITED, 2; MORRIS, 1.

In the third inning on Tuesday of the all-summer game between the United Booking Offices and William Morris for the Annette Kellerman Cup, the United scored again, leaving the game stand at 2-1 in its favor.

The United put the first home run over when claiming the play of securing Miss Kellerman from their side by Morris was a foul. The United States Court allowed the claim, but gave permission for Miss Kellerman to play for anyone during the summer.

Right upon the heels of the decision, Maurice Goodman, the pitcher for the United nine, practiced new curves. Gradually his in-shoot has been less capable of being found by the diver, her manager and William Morris. When the line-up came on Tuesday, Goodman had his opponents on the run, and hit out a homer that landed Miss Kellerman at the Fifth Avenue, commencing next Monday. Had the game been delayed until May 3, "The Diving Venus" would have joined the Morris nine for all summer.

The return of Miss Kellerman to the Keith-Proctor jurisdiction will be a violation of the United's "barring" proclamation as issued by the managers of the United. It will be the first act of fame to play a United house this season after appearing for Morris.

At the United Offices this week it was said that Miss Kellerman had always been considered a "United act" even while playing for the opposition. The consent of Messrs. Percy G. Williams, William Hammerstein, Martin Beck or other United managers who have been vehement

in their declarations that no "act" playing for Morris would be given a time in a United house, had not been asked for, it was said, nor had any other managers been consulted in the move.

The inference was that Miss Kellerman as an act is too important an attraction to the box office to allow a little thing like "barring" to stand in the way of Keith-Proctor or B. F. Keith reclaiming her.

On the street the re-booking of Miss Kellerman after the Morris engagement was looked upon as about the last stand on the "barring" proposition. Many managers now engaging through the United would gladly grasp this move of the K.-P. firm to select what acts they wanted without scanning the United's "blacklist."

Morris paid the diver \$1,500 for the week at the American, and held a contract from her for fifty weeks more consecutively at the same figure. The original agreement with Keith gave Miss Kellerman \$300 weekly, summer and winter. She returns under the Keith banner at the old figure ostensibly, but an arrangement has probably been made between her manager and some one connected with the United offices whereby Miss Kellerman will receive weekly while playing for Keith as much as the Morris Circuit agreed to give her.

While the United States Court determined that the Keith-Kellerman "summer" contract was inequitable, it did not necessarily void the agreement which still exists, and is prior to the one Morris holds.

It is said at the Morris office that while no interference could be opposed to Miss Kellerman's stay of the April 26 week at the Fifth Avenue, no one on the Morris staff entertained any doubt that she would be enjoined from further playing for Mr. Keith over the summer term prescribed by Judge Ward as "liberty" to her.

The Morris office holds a contract for that period, executed since the decision on the injunction was rendered. The application for an injunction against Miss Kellerman will likely be founded upon the decision of Judge Ward that Keith's "summer" contract lacked mutuality, and Miss Kellerman's public repudiation of that agreement.

## AFTER INTERNATIONAL THEATRE LICENSE.

Chicago, April 22.

There is danger that the engagement of "The Girl From Rector's," at the International, may be suddenly closed if the provisions of the fire and building laws are not strictly complied with by that theatre, in "Class 4."

Fire Marshal Horan and Inspector McDonald are in hot pursuit of the International for allowing movable scenery on the stage. Its license as a "Class 4" house forbids this, and the license may be revoked.

## HARRY LEHR MANAGING PLAZA?

In line with the aims of the Morris Circuit to establish its new Plaza Music Hall as the permanent recreation resort of the "swell set," an offer has been made Harry Lehr, once way up in society and still swimming about the social pool, to take the direction of the music hall under his name, and added title of manager, for the consideration of a little piece of filthy lucre weekly.

The answer from Mr. Lehr has not yet arrived. The salary figure was quoted in American dollars. Mr. Lehr may have sent the letter to London for translation.

William Morris is full of plans for the Plaza. He wants it to be the dressy and classy variety spot of the world. Extensive alterations will be made during the summer. The capacity will be greatly increased. A partially completed rathskeller in the basement of the house will be finished off in approved European style.

The Morris office reported business at the Plaza excellent all week up to Thursday when the question was put. The evening admission rate card contains first balcony prices at fifty cents. There is no gallery in the house. The scale reaches to one dollar.

Next week the program will include Jack Lorimer, Joe Welch, Rice and Cohen, Felix and Caire, Louisa's Monkeys, Rosedale Quartet, Three Yocarys, Katie Barry, and "The Golden Graces."

Eddie Foy will be the feature attraction at the only theatre on Madison Avenue for the week commencing May 3.

## LAW AGAINST "SALOMERS."

Des Moines, Ia., April 22.

Iowa now has an "anti-Salome" law. Under its austere terms, the whole State is barred from the seductive wriggle, the undraped "art exposition" and such dear delights of other communities.

The statute provides a fine and imprisonment for any one "engaging in any obscene, indecent, immoral or impure" entertainment or exhibition.

## LAUDER REPORTED "SORE."

An English professional arriving on a boat this week told of the London impression that Harry Lauder's recent "lay-off" for two weeks on the other side was caused through the English managers demanding \$1,500 weekly bonus to release the Scotchman for American engagements next season.

It has been anticipated that the managers on the other side would be severe on Lauder when they learned the Morris Circuit has agreed to pay its star act \$5,000 each of the twelve weeks he will play over here next season. The contract provides that Lauder must arrange and settle for his releasees. Last Summer the Morris office attended to that part of the contract, Mr. Lauder receiving \$3,000 net.

## KEENAN LEAVES BELASCO.

Frank Keenan is no longer under the management of David Belasco, and vaudeville may see him shortly for the remainder of the season. With Mr. Keenan's departure, a five-year contract existing between him and Belasco fell to the ground. Keenan has been playing in Belasco's A long unfulfilled term remains. "The Warrens of Virginia."

The 4 Rio Brothers return to open at St. Louis June 13, booked by Pat Casey.

## ORPHEUM'S FINE OPENING.

San Francisco, April 22.

The opening of the new Orpheum, on the site of the destroyed theatre of the same name, took place Monday evening. At seven o'clock a crowd blocked O'Farrell Street, waiting for the doors to open. The lobby was filled with floral pieces.

Every seat and available inch of standing room was occupied. The costumes and evening dress of the men gave an operatic audience appearance to the assemblage.

Manager Morrissey introduced Mayor Taylor, who made a stirring dedicatory address. Mlle. Zelle De Lausan opened the program, singing the "Star Spangled Banner," with the house on its feet.

The first bill as run was Fred Ray Players, Sander's Circus, Margaret Moffatt Co., Faye, Weston and Miller, The Sandwinas, Frank Fogerty and Grigoletta's Aerial Ballet.

A banquet was given upon the stage after the performance.

What Morris Meyerfeld, Jr. (President of the Orpheum Circuit) once expressed as the one wish of his life, became an accomplished fact when the new Orpheum opened, exactly three years after the destruction of the original house of the circuit, revealing what is said to be the most modern playhouse in the country.

The effect of the opening of this playhouse in the rebuilt district can hardly be over-estimated, for with it comes the resumption of life upon Frisco's "White Way."

Many of the leading men of the city and State were in attendance.

Preceded by a sensational advance sale, the tickets for the opening night drew heavy premiums, in one case a box seat being exchanged for twenty dollars. Nothing that money could buy to insure beauty, safety and health has been overlooked.

The cost of the building is estimated at \$500,000, and including the ground value represents an investment of \$1,000,000. The ventilating plant alone cost \$20,000.

The house has a seating capacity of 2,500 and contains 34 exits.

The stage measures 38 x 107 feet.

The interior is boldly tinted in red and gold, and the entire absence of angles affords unequaled acoustics.

## "OFFICIAL ORGAN" FIRED.

After a year of servitude with small financial return, the inspiration of the self-solicited job, the "official organ" of the Vaudeville Comedy Club has been fired off the works.

The sad happening for the "organ" occurred at a regular weekly meeting of the Club held a couple of weeks ago.

Continued complaints of disgust that the happenings of the Club were being interred weekly brought about the dismissal. At the meeting, the Club knocked the wind out of the "organ" and as an "official" sheet, it blew up.

About May 6, The Comedy Club will remove from its present location on West 46th Street, New York, to 224 West 46th Street. The Club may purchase that property.

Three thousand dollars was realized from the benefit of the Vaudeville Comedy Club, at the Broadway Theatre, April 11.

Stock opens at the Greenpoint May 3. Vaudeville will resume in the fall.



## GETTING A MOVE ON



# OFFERS HERSELF AS UNDER-STUDY FOR THE "OFFICE BOY"

**A Vaudeville Actress Recounts Her Experiences with the Youthful Wise Person, and Says She'll Work One Week for Nothing to Demonstrate a Theory.**

The writer of the following letter has detailed an experience with office boys in vaudeville agencies. She is a member of a well-known vaudeville sketch team, offering herself as substitute to the regular office boy in any agency for a week to demonstrate her theory that an office attendant may be civil and truthful and yet live.

New York, April 19.

Editor VARIETY:

I am the female member of a sketch team and I don't often see the inside of a vaudeville agency, but during the absence of my partner this week I thought I'd make the rounds. I was amazed at the treatment accorded artists by the various office boys—and girls. With one or two exceptions (certainly not more) the agents' employees were extremely haughty and very unobliging.

In the first office I went I found a row of actors leaning against the rail, waiting. I joined the line and waited, while the office boy telephoned a long and tender message to his sweetheart. Just how long it was I can't state exactly, but I know I waited twelve minutes myself before he finished.

The next office was pretty full, so when the boy told me that Mr. So and So couldn't see anybody for half an hour I believed him. However, before leaving I asked if Mr. So and So would be likely to leave the office before I returned in half an hour. The office boy assured me he would not. In one half hour, exactly, I returned and the boy said indifferently: "Mr. So and So has gone out to breakfast." I was patient and humble. I sat down and waited thirty-five minutes and then Mr. So and So calmly walked out of his office and into the hall. He didn't see me and I'm not the kind who can grab a man by his coat tails to talk to him, so I waited some more. In forty-five minutes he returned and when I stepped before him and told him the team name he was glad to see me for he had something to offer us. Yet if I had waited for the office boy to take my name in to him, I'd be waiting yet. Other offices were just as bad. The actor may be useful and even necessary on the stage, but in the agents' outer office he is a blot upon the earth.

Now, in conclusion, I have an offer to make. I think treatment of this sort is entirely unnecessary and I am willing to prove it. I will take the place of the office boy in any recognized agency and for one week I will do his work free of charge. And I guarantee that in that time there will not be one person who enters the office who will leave it feeling that I have humiliated or neglected them in any way. Nor will the agent find my civil treatment unprofitable.

If any agent cares to accept my offer VARIETY has my address.

A Vaudeville Actress.

## ATLAS TURNS OVER BOOKINGS.

The Atlas Booking Circuit this week abandoned the branch of its business which was to have handled the summer booking of twenty weeks including the eight weeks of the Davis & Harris moving picture and vaudeville chain around Pittsburgh as well as the booking of parks under the control of the concern.

This department was turned over in its entirety to the Knickerbocker Booking Co., recently incorporated by Lester Mayne and others. It was formerly the booking agency conducted by Walter H. Plimmer. The Atlas Co. will continue with the management of its parks, but for booking purposes will handle only the bands and big out-door attractions.

The Knickerbocker people on Monday moved into the two east rooms formerly part of the Atlas suite on the fourth floor of the Knickerbocker theatre building.

John S. Egan, the bandmaster, has retired from the Atlas agency.

## PICKS UP 3 "BIJOUX."

Chicago, April 22.

The William Morris Chicago branch has secured the bookings for Mrs. Jacob Litt's Bijou Theatres in Minneapolis, Milwaukee and St. Paul.

The houses are playing combination vaudeville.

## FISCHER SETTLES HIS SUIT.

The suit to recover commissions alleged to be due Clifford C. Fischer from William Morris was settled out of court on Wednesday afternoon.

Neither of the parties would give the settlement terms. The amount Fischer claimed coming to him was around \$45,000.

The action arose over an agreement Fischer held from Morris to pay Fischer one-half of all commissions received by the Morris office from foreign acts booked for this side under a Klaw & Erlanger "Advanced Vaudeville" contract.

The suit has been on the Supreme Court calendar for a couple of years and was about to be tried. Fischer arrived in New York two weeks ago to be present at the trial.

## BERT WILLIAMS OPENS MAY 10.

The darker end, on the stage, of Williams and Walker, Bert Williams, will make his first appearance as a single turn on the Morris Circuit May 10.

## ACTOR A SUICIDE.

Philadelphia, April 22.

Oswald Roberts, a member of the "Young Buffalo" Company, committed suicide here last week. No motive for the act of self-destruction is known by the dead man's friends. He was found dead in his room at the Ashland House after the Wednesday matinee.

## REYNARD'S "DUMMIES" FIGHTING.

Syracuse, April 22.

Monday night a terrific racket in the Grand Opera House (Keith's) caused the watchman endless trouble, but he could not locate the seat. The evening performance had concluded when the noise was heard. It was repeated several times.

At the Tuesday matinee Ed F. Reynard noticed his "dummies" (used in Mr. Reynard's ventriloquial act, "A Morning in Hicksville") seemed badly banged up.

Mr. Reynard reported to the house management after observing his "dummies" closely, that he believed the cause of the disturbance of the previous evening was the jealousy of Jawn Jawnson, "The Lone Fisherman," in his act, of Seth Dewberry, Reynard's "Gol Darn You" village constable.

It was explained by Mr. Reynard that last week he advertised his success at Shea's, Toronto and Buffalo, in a theatrical paper, mentioning only Mr. Dewberry. Mr. Jawnson saw the advertisement in the theatre Monday morning, and has been very indignant ever since.

Jawnson notified Reynard last night he would either play the constable hereafter or quit the act. Dewberry says if displaced, he will leave. Reynard has wired to New York for two new "dummies" for protection.

## MORRELL AT \$350.

Within three weeks from the date Frank Morrell, the former tenor of "That" Quartet, opened in vaudeville as a single act, Mr. Morrell was signed (Wednesday) by the United for 40 weeks over its circuits at \$350 weekly.

Seven of the weeks will be played by Morrell before the warm weather is fairly upon us. The other thirty-five commence in September next.

## ANOTHER NORTH WESTERN CIRCUIT.

San Francisco, April 22.

Melvin W. Winstock, who parted company with Alexander Pantages last week, is in Portland, Ore., forming a new north-western circuit in association with S. Morton Cohn, who has the Marquan Grand in that city. A report in San Francisco that Bert Levey, the independent booking agent, would join the new concern, is denied by Mr. Levey.

Six locations in as many towns further up the coast line are announced by Mr. Winstock, but the names both of the houses and cities have been withheld.

The rumored cause of the break between Pantages and Winstock (at one time very close to the head of the Pantages' Circuit) is that Winstock was greatly dissatisfied when relegated to the position of resident manager at the Empire, this city, upon that house passing into Pantages' possession.

## ORPHEUM TAKES IN OGDEN.

The Orpheum Circuit will add the Grand Opera House, Ogden, Utah, to its circuit, commencing next season. Martin Beck captured the theatre while on his way to the coast. John Cort, the north-western legitimate manager, was in possession of the Grand Opera House at the time.

Ogden may break the jump and correct the loss of a week between Denver and Salt Lake City on the Orpheum Circuit.

## HIPPODROME NOT "BARRING."

The New York Hippodrome is not a party to the United Booking Offices' "blacklist." If it is, "the Hip" may be playing a "Morris act" through oversight.

The Hippodrome does not book its circus features through the United, but the Max C. Anderson end of the Shubert & Anderson management of the Hip is rated as bound unto the United through his connection with vaudeville theatres in Cincinnati, Louisville and Indianapolis, affiliated with the western contingent of the large vaudeville agency.

Perhaps the United overlooked sending its heavily laden and sorrow sprinkled "blacklist" to the Hippodrome. At any rate the Heras Family, acrobats, who appeared for several weeks this season on the Morris Circuit, are at the Sixth Avenue playshop. They have been for a couple of weeks now.

## INVADING TRENTON WITH "SPLIT."

Trenton, N. J., April 22.

Commencing May 3, Feiber, Shea & Coutant, of New York, who operate the Grand Opera House, Wilmington, will take over Taylor's Opera House in that city, booking in their vaudeville. The week at Taylor's will be "split" with the firm's theatre in Wilmington.

H. C. Taylor, who owns the Opera House, also operates the Trent, the vaudeville theatre of Trenton, which has been booked for some years through the United Offices.

## VAUDEVILLE BACK IN 58TH STREET.

It was reported this week that the Keith-Proctor 58th Street Theatre would again take up a vaudeville policy commencing May 3.

This change of show from moving pictures has been brought about through the opening of the Plaza Music Hall in the near vicinity by William Morris.

## TWO CHICAGO HOUSES CLOSING.

Chicago, April 22.

Next week (April 26) will be the last of the season for vaudeville in the Haymarket and Olympic. The other regular Kohli & Castle vaudeville theatre, Majestic, will remain open during the summer as usual.

For the finale of the Haymarket, Jack Johnson will be the headline attraction.

## RYAN LANDS AT LAST.

Cincinnati, April 22.

The United Theatres Co. will build on the Vine Street Congregational Church site, a theatre intended for vaudeville to seat 2,700.

John J. Ryan is the promoter. The Sullivan-Conside Circuit will direct the building of the house; also booking it when completed. The admission scale will be 10-20-30.

William Morris' proposed sailing for London April 28 has been postponed, perhaps indefinitely.

Joe Woods has offered C. D. Willard 42 weeks next season, commencing Oct. 1, for Mr. Willard's "Temple of Music," No. 2. It has just finished an engagement of twelve weeks over the Morris and Sheely time.

James J. Morton opens at the American, Chicago, Monday. Mr. Morton will play several weeks of the Morris' western time.

# VARIETY

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Harry Bailey is no longer connected with  
the Savoy, Atlantic City.

Geo. Sloane has resigned as manager of  
Keeney's, Brooklyn.

Chung Ling Soo, the Chinese magician,  
proved a big feature in Australia.

P. Alonzo sailed for Naples Thursday.  
Geo. Mozart left for England on Wednes-  
day.

The Curzon Sisters leave the Ringling  
Bros. Circus after the Brooklyn engage-  
ment.

Alf T. Wilton booked eight acts within  
forty minutes with Harry Leonhardt on  
Tuesday.

A stock company has occupied the stage  
at Katz Auditorium, Lynn, Mass., since  
last Monday.

Dave Genaro and Ray Bailey are carry-  
ing on a flirtation with the managers for  
a vaudeville return.

Pauline? leaves Hammerstein's this, his  
third week there, opening at the Alhambra  
Monday for a hold-over stay.

Mr. and Mrs. Vic Williams arrived in  
New York Monday. Vic is a son of  
Percy G.

The Gotham-Attucks Co. has moved its  
publishing house from 28th Street to 136  
West 37th Street, New York.

Gerald Griffin may go with the Shuberts.  
"The Battle," with which Mr. Griffin is  
now playing closes to-night.

Joe La Fleur changed his mind about  
playing in Mexico for the Dick Bell circus,  
and will open at the Orpheum, Yonkers,  
next week.

Dale and O'Malley, a couple of English-  
men who played over here for a few weeks  
to the chagrin of a manager or so are  
going to Australia.

The Duquesne Theatre, Pittsburg, will  
open for a summer season of popular  
priced vaudeville May 3, attractions being  
supplied by Joe Wood.

Felix and Caire will probably accept one  
of many offers for musical comedy for the  
summer, received by Ad Newberger, the  
director of the youthful couple.

"The Bell-Marion Claim," written by  
Jack E. Hazzard, will be played in vaude-  
ville by E. J. Ratcliffe and a company.  
Pat Casey is handling it.

Ray Cox is about to sign contracts for  
an appearance on the Moss-Stoll Tour in  
England. L. Johns, the Moss-Stoll New  
York representative, is arranging it.

A divorce from E. H. Sothern, applied  
for by his wife, Virginia Harned, in Ne-  
vada, has been refused, the court denying  
either had a legal residence in the State.

A smoker and auction sale of boxes for  
the benefit entertainment of the Actors'  
Union Relief Fund, will be held at the  
New York local to-night (Saturday)  
at 8:30.

Work on the plans for a remodeled  
American Theatre (New York) Roof Gar-  
den will commence Monday. The Morris  
Circuit has a lease of 21 years on the  
premises.

Geo. P. Murphy, the German and prin-  
cipal comedian of "The Newlyweds," will  
head a "girl act" to be produced by  
Billie Burke, called "The Millinery  
Maidens."

John Berne, the popular member of the  
People's Theatre (Cincinnati) staff, and  
Col. Fennessy's right-hand man, was in  
New York this week to meet his daugh-  
ter, returning from Europe.

When the "Boston Belles" closes its  
season at Washington, N. J., April 29,  
Manager Belfrage and Agent Artie Phillips  
are going to fish at Spirit Lake, Ia.,  
where Mr. Phillips lives.

The Finneys (James, Maud and Elsie)  
have been engaged as a permanent sum-  
mer feature at "White City," Chicago,  
commencing May 15, to do a swimming  
and diving act.

Illness has kept Daisy Hodgini, the rider,  
out of the Ringling show at the Garden  
this week. He will open with the show  
in Brooklyn Monday.

"Toye?" may be the billing for Dollie  
Toye, the "find" of William Morris' in  
Chicago, when that young woman first  
appears in New York at the American  
on May 3.

The case of the Three Livingstons  
against Klaw & Erlanger, decided against  
the act by Judge Platzeck last week, will  
be appealed through the Livingstons' at-  
torney, M. Strassman.

Rosario Guerrero will play New York  
on July 17, following over the Orpheum  
Circuit. Rosie will bring a pantomimist  
along with her. She has a contract calling  
for about \$600 a week on this side.

The negotiations for the Family, Glov-  
ersville, have not as yet been completed be-  
tween J. B. Morris and Jos. Shea and  
Arthur Klein. The latter has been re-  
ported as having secured the theatre.

The benefit organized in New York for  
the widow of the late Ned Hanson, of the  
Quaker City Quartet, has been postponed  
to May 19 and will be held in Kreuger's  
Auditorium instead of the Lyric, Newark,  
N. J.

The season for Julia Kingsley was  
brought to an abrupt close while Miss  
Kingsley was playing at the Orpheum,  
Memphis. She severed an artery in her  
arm, having a very close escape from  
death.

Marie Dressler has been signed by the  
Richard Carle Amusement Co. She will  
open with "The Boy and the Girl" on the  
Amsterdam Roof about June 1. The  
show is now at the Whitney Opera House,  
Chicago.

Eddie Redway, who was comedian with  
"A Knight for a Day," is making prepa-  
rations to invade vaudeville, with four  
girls, in a sketch written by W. D. Nes-  
bitt. The act will open for William Mor-  
ris, May 16.

J. B. Morris & Jos. Shea disposed of  
the Burtis Opera House, Auburn, N. Y.,  
to a couple of local men after managing it  
for two weeks. The vaudeville policy  
may be altered to combination vaudeville  
and pictures.

The New York Hippodrome is booking  
its circus acts for next season. The Mari-  
nelli office has placed seven of those needed  
for the opening production, commencing  
September 4. The Hip will close for the  
summer June 5.

Bart Breen is acting as assistant to  
Hugo Morris in the Independent booking  
offices during the absence of Murray Feil  
in Chicago. A. I. Goldberg succeeds Mr.  
Breen as head of the European department,  
and also handles Sunday bookings.

A benefit at the final Sunday show at  
the Murray Hill, New York, netted Jos.  
Shea, the manager of the Sunday shows  
\$450 last Sunday, leaving Mr. Shea with a  
loss of \$1,000 upon his season of "Sun-  
days" there. He sails for Europe May 1.

The first burlesque date announced for  
next season is that of the "Sam T. Jack"  
show. It will open August 2 at Buffalo,  
two weeks before the start of the regular  
tour. Harry Montague has written the  
pieces. Dan Dody will stage the numbers.

"The Soul Kiss" closes at the Broadway,  
Brooklyn, May 1. Lee Harrison will play  
a few weeks in vaudeville. Adeline Genesee  
will leave for home about May 5, return-  
ing to New York in time to open with a  
Klaw & Erlanger production next season.

Al Lawson and Frances Nanton, Amer-  
icans who call themselves "The Bag  
Puncher and the Cyclist," opened in Syl-  
ney, Australia, last month. They are  
reported to have made a hit equal to any  
by an American turn over there in years.

Rice and Cohen have signed with the  
Morris Circuit for 30 weeks next season.  
Mr. Rice and Miss Cohen (Mrs. Rice)  
will leave for Europe in a few weeks.  
They cancelled their tour on the Orpheum  
Circuit by giving two weeks' notice, as  
provided in the agreement for either party.

In the Long Acre Building now when-  
ever Charles Bornhaupt, manager of the  
New York H. B. Marinelli office, passes  
one of the building's uniformed staff, he  
is saluted as "Mr. Marinelli." Bornhaupt  
is continually riding up and down on the  
elevators.

The Washington Park Amusement Co.  
has been formed to operate the vaudeville  
theatre at Bayonne, N. J., recently taken  
over by Freeman Bernstein. Ted Marks  
is interested in the company and the  
house will be called "Ted Marks' Music  
Hall." Mr. Marks says he will do his  
own booking.

The motion for a preliminary examina-  
tion of Mabel Bardine, in the action for  
commission against her commenced by  
M. B. Leavitt, was denied in the Supreme  
Court on Wednesday. Henry J. Gold-  
smith opposed the motion for Miss Bar-  
dine.

Harry Mock, Hammerstein's superin-  
tendent, has lost his mustache and will  
commence a summer run of smoothface-  
ness. Mr. Mock saw Alexander Fischer  
and for fear that perhaps his upper lip  
adornment might some day look as badly  
as Fischer's does, Harry shaved it off.

With the announcement that B. F. Keith  
owned the Boston Theatre, the Boston  
Herald printed a long story that Mr.  
Keith had owned the property since 1901,  
keeping the fact secret to have a vaude-  
ville house handy if he could not arrange  
a renewal of the ground lease for the  
present Keith's, Boston, which expires this  
year. The presumption left by the Her-  
ald article is that Keith has secured a  
further lease, although this is not stated.

Rose Stahl, in "The Chorus Lady,"  
opened at the Adelphia, London, Monday  
night last. She was received with cheers  
and many curtain calls, making a speech  
to quiet the audience at the conclusion of  
the performance. The play was not taken  
seriously by the newspaper, but Miss  
Stahl's personal "notices" were splendid.  
The London Morning Post says she is  
the equal of any American comedienne  
appearing in England since the days of  
Ada Rehan.

**INDEPENDENTS CLASH.**

Atlantic City, April 22.

As the result of an old controversy between Wesley & Pincus, the New York agents, and Comstock & Gest, of the Savoy, Atlantic City, Joe Welch is this week playing at the Criterion Theatre, booked by the agents.

Saturday and Sunday both the Criterion and Savoy had Welch's coming billed extensively.

The occurrence dates back to the week of April 5 (Holy Week), when this resort is at its liveliest. For that period Comstock & Gest booked in "The Blue Mouse," forcing Wesley & Pincus vaudeville shows over to the Criterion. The agents declared that they had no assurance that the theatre owners would not repeat the same performance or even cut them out of the summer time at the seashore.

Consequently they booked Welch for the Criterion in order that they might do something to build up the patronage of that place in preparation for a summer vaudeville season there. Welch had a contract with the Criterion, but it is said did promise last week that he would play at the Savoy. Under these circumstances Harry Brown, manager of the Savoy, put out his billing. Welch finally decided to play the Criterion. It is said that Brown offered to enter into an agreement with Wesley & Pincus to play vaudeville during the summer if Welch appeared there this week, but arrangements had already been made for Welch's appearance at the Criterion on a guarantee and percentage plan, and the arrangement stood.

D. A. Barritt is manager of the Criterion, which is owned by W. H. Wheatly. It is a first-class house, but has lately been offering a bill of four vaudeville acts and pictures.

The future vaudeville situation in Atlantic City cannot at present be forecasted.

**NOW BOOKING WESTERN PARKS.**

The bookings for the large parks in the west formerly made through the Western Vaudeville Association, Chicago, are now under the direction of the Orpheum headquarters, New York. John J. Collins is in charge of the routings.

The parks and dates of opening are Ramona, Grand Rapids, Mich. (L. J. Delamater, manager), May 16; Forrest Park Highlands, St. Louis, April 25; Fontaine Ferry Park, Louisville, May 2; East End Park, Memphis, May 9; West End Park, New Orleans, May 9; Ingersoll Park, Des Moines, May 30.

The entire vaudeville programs in the summer resorts will be engaged and placed from the New York offices.

**NEW "YAMA" SHOW.**

Philadelphia, April 22.

Alfred E. Aarons has arrived in town with his "Yama" company. The members are rehearsing for a summer show to be given at the Walnut Street Theatre.

Aarons has made a number of changes in "Yama" and declares it will be entirely new. The new version will be called "The Girl from Yama."

Geo. M. Cohan will go to the Pacific Coast next season with "The Yankee Prince." Most of the original cast have been re-signed.

**CANCELS ENGLISH TIME.**

Sixteen weeks on the Moss-Stoll time in England have been cancelled by Ben Welch, the character comedian, through failure to depart for London, where he is routed to open at the Coliseum on April 26. Mr. Welch is billed at Keith's, Boston, this week.

The first English engagement entered for Mr. Welch in the Moss-Stoll books was for January 25 last. At his request the opening was extended until April 20. L. Johns, the Moss-Stoll New York representative, added seven weeks more to the first nine.

In the early part of this week Mr. Johns said he thought his principals would direct that a suit for amount of damages provided by the contracts with Mr. Welch be brought.

Joe Welch, a brother of Ben, has been in negotiation with Mr. Johns to open at the Coliseum, London, May 17.

**BERT COOPER PRODUCTION.**

On May 1 Bert Cooper, now in charge of the professional department of the Cohan & Harris Music Publishing Co., will leave the firm to take up producing, small and large; in vaudeville and out.

A piece written by Victor Moore will shortly be presented by Mr. Cooper, who is well up in all stage craft.

It is said that the publishing firm will dispense with a professional department after Mr. Cooper leaves.

**UNITED WINS HILDA SPONG.**

The United Booking Offices won by a neck in a race for the services of Hilda Spong and Co., against the competition of the William Morris faction. Contracts were delivered to Miss Spong Monday which call for her appearance on the associated time, beginning at the 125th Street Theatre next Monday. William L. Lykens handled the transaction.

The Morris office is understood to have overbid its rival, but the latter were on the ground first.

With the legitimate star in her new playlet—a comedy this time—will be Arthur Forrest, formerly leading man with Mme. Nazimova. The sketch will be called "A Bird and a Cold Bottle."

**BIJOU CHANGES HANDS.**

Beginning Monday the Bijou, Brooklyn, owned by Hyde & Behman and recently playing popular priced vaudeville booked through Feiber, Shea & Coutant, will be added to the string of Joe Wood.

When this change at first became known, it was suspected that it had been made at the direction of the United Booking Offices, as the Bijou was considered to be in opposition to the Columbia, booked through the United. There was no truth in this.

Late last week Hyde & Behman retired from the management of the Bijou, leasing the house to the People's Vaudeville Co. Joe Woods books all the other houses handled by this concern, and for convenience the change of supply was made.

Harold Forbes and Carrie Bowman, from "The American Idea," will appear as a team in vaudeville at Keith's, Boston, next week. After that engagement Miss Bowman will rehearse with the new Lew Fields show.

**"FOLLIES" AT LINCOLN SQUARE.**

"Follies of the Day," one of the best shows on the Western Burlesque Wheel the past season, opens May 10 for an indefinite run at the Lincoln Square Theatre, recently vacated by William Morris' vaudeville. For the engagement Barney Gerard, joint owner of the show with the Miner Estate, will give it a new scenic equipment.

The company will number fifty-five. There will be several changes in the principals. Larry McCale, Gertrude Hayes, West and Williams and a few of the others will remain. One addition will be "Our Boys in Blue," the vaudeville act. A new second act will replace the present burlesque.

**BURLESQUE MANAGER MARRIED.**

Chicago, April 22.

Henry P. Dixon, manager of the "Big Review," a Western Wheel Burlesque show, and Frankie Heath, a member of the same company, were married in Minneapolis April 13.

**CLIFF GORDON HAS "CASINO GIRLS."**

Cliff Gordon, "The German Politician," has taken over on a royalty plan the franchise of "The Casino Girls" (Eastern Burlesque Wheel) for the season of 1909-10. This year the organization traveled under the management of Jess Burns, the latter paying a weekly royalty to the Columbia Amusement Co. (Eastern Burlesque Wheel) which controlled the franchise. Gordon is also interested with others in "The Behman Show."

**BUILDING NEW SHOW.**

The Miners and Al Mayer are building a new show for next season in the Western Burlesque Wheel. Whether it will replace a present Miner organization, or add one to their list of attractions, has not been disclosed.

Mayer formerly was a booking agent with the United Booking Offices. He has a suit pending against that agency for an accounting. Of late Mayer has been in the booking department of the Western Wheel New York offices.

The book for the new troupe will be written by Elmer Tenley and Harry Breen, who have been engaged for the cast. Others will be The Elite Musical Four, Conlon and Steele, and the Three Madcaps.

**VAUDEVILLE FOR BOSTON'S PALACE.**

Boston, April 22.

The Palace closes within a few weeks. During the summer it will be entirely remodeled and upon reopening will be devoted to a policy of popular priced vaudeville. Fred C. Curtis will be manager and the attractions will be booked by William Morris in New York.

The burlesque shows now playing the Palace will occupy a new house to be built between now and fall. The location is on Hanover Street near the Palace.

**BASEBALL SCORES AT MATINEES.**

Chicago, April 22.

The matinee patrons at the American are kept posted as to the outcome of the baseball games played here. Two large blackboards are placed on each side of the stage with the scores marked by innings during the performance.

**BONITA'S ESCAPADE.**

Cincinnati, April 22.

At three o'clock in the morning yesterday, Bonita, of the "Wine, Women and Song" show, was taken by the police from the Sinton Hotel upon the charge of disorderly conduct.

Just previously Bonita had attempted to stab William Hetlich, Jr., the night clerk, who had ordered that noises in Bonita's room, made by herself and three female companions, cease. Bonita also felt aggrieved because the bar at the Sinton stopped business at midnight.

"Wine, Women and Song" closed at the Walnut Street Tuesday night. Nat Carr left the company at St. Louis Saturday, claiming he was unable to collect three weeks' salary. Bonita tried to hold the company together. Anderson & Ziegler guaranteed the transportation to Cincinnati.

M. M. Thiese is the manager of the show. While in St. Louis Bonita stated she would never play under the Thiese management again.

Henry M. Ziegler bailed Bonita out of custody, and in the morning she was fined \$5 and costs, leaving at once for New York.

Max Armstrong, the traveling manager of the aggregation, can not be found. He left the Hotel Havlin, having his baggage transferred to Gerdes Hotel. The members of the company are looking for their effects. A couple of attachments closed the show.

**THREE SHOWS FOR IRWIN.**

Fred Irwin, manager of Irwin's "Majestics" and Irwin's "Big Show" (both on the Eastern Burlesque Wheel), will have another Wheel organization under his direction next season. At the close of the present tour Harry Bryant will retire from active participation in the burlesque business and Mr. Irwin will take over his show on a royalty payment.

**JULIET?**

The youthful impersonator and protege of Ad. Newberger.

The question mark always following Juliet's name still shrouds the mystery of her identity. It is said she is from the west, and aroused the parental ire by announcing an intention to adopt a stage career.

Reaching New York Juliet met Ad. Newberger, a remarkably successful producer in the placing of numbers involving youth. Mr. Newberger has made Juliet one of the Morris Circuit stars this season.

With the future appearing bright, Juliet has had her picture taken for publication. This is the first likeness in print. But Juliet still retains as a secret her proper name.



# ADDS 20 "SPLIT WEEKS."

Joe Wood added to his string this week the twenty legitimate theatres controlled by M. Reis in New York and Pennsylvania. During the summer they will offer a policy of moving pictures together with three or four vaudeville acts to a performance.

Several weeks ago Reis tried out this style of entertainment in Schenectady as a test of the proposition. This week the whole chain went into the "split" week system.

The theatres involved are the Opera Houses in Corning, Cornell and Jamestown, N. Y.; Bradford, Sharon, Newcastle, Uniontown, Scottsdale, Huntington, Tyrone, Pottsville, Hazleton, Sunbury, Williamsport, Pittston, Cane and Corey, Pa. Several other theatres other than those of Reis make up the ten weeks.

Joe Meyers, of the Wood agency, will handle the bookings, making up a show each week which will travel over the whole list of theatres changing Monday and Wednesday.

## OPENING ON DECORATION DAY.

Chicago, April 22.

The William Morris Chicago office has secured the bookings for the new Mastic Theatre, Rockford, Ill. The opening is set for May 30. Good grade shows will be the rule.

## SHEA RESTRAINED.

On Monday P. F. Shea hurriedly shifted his vaudeville and picture show in Worcester from the Franklin Square to the Worcester, both under his control. He had announced the vaudeville and pictures for the Franklin Square, but an injunction was served upon him by W. H. Finnigan preventing the carrying out of the plan.

Finnigan, who is a brewer, was formerly in partnership with Shea, and a partnership agreement was brought into evidence under which the two agreed never to place vaudeville into the Franklin.

The K. & E.-United agreement also forbade the playing of vaudeville at the Franklin.

## STRANDED IN STAMFORD.

Stamford, Conn., April 22.

A burlesque company playing at the Music Hall for a week or so stranded here last Saturday night. The most money the members received was thirty-five cents each to reach New York.

The Mayor threatens to take away the license for the Music Hall, issued Nov. 28, 1908, to Fred Beck. Beck is alleged to no longer have any connection, and Adolph Mueller is claimed to be the responsible party under the license, although that has not been transferred of record.

Austin Davis was the manager of the burlesque company, and the artists in the show seem to place the blame upon him.

## READY BY FALL.

The Columbia Amusement Co. (Eastern Burlesque Wheel) will open two new houses by next fall. Ground was broken late last week for the house in Minneapolis and the contractors have agreed under forfeit to turn over the completed building by Aug. 24. In Kansas City the new Eastern house is well started. It is contracted for completion by Sept. 1. The Easterners' 1909-10 season commences Aug. 23.

# ANDERSON-ZIEGLER'S TEN CENTERS.

Cincinnati, April 22.

Announcement has been given out here that the Anderson-Ziegler Co. is entering into large plans to establish a strong chain of five and ten-cent theatres through the country.

The firm will operate in connection with the Western Vaudeville Association, with which Anderson & Ziegler are already identified.

Anderson & Ziegler lean toward the Shubert side in the Shubert-Klaw & Erlanger controversy. H. M. Ziegler said this week:

"We will win for the 'open door' policy in our fight with the Syndicate."

It is rumored that the popular priced venture will embrace a large territory. Through the W. V. A. and its members it is said a theatre of this class could be opened in every city in which a first-class vaudeville theatre is now playing. In this way the promoters likely hope to check the rapid aggressions of outsiders in this field.

One would imagine Cincinnati the only city in the world with patrons of the theatre. For the past two seasons there has been a maze and a haze of "building operations" without anything so very tangible developing. Now Anderson & Ziegler have taken another piece of ground next to their Columbia. It is the firm's second purchase in a month.

## MISSOURI MANAGER DIDN'T SHOW.

St. Louis, April 22.

Twisting the "You've got to" in his own State, O. T. Dixon, manager of the Lyric, Springfield, Mo., left that town last Friday evening. He told those who saw him in Springfield sprinting for the midnight train that he was bound for St. Louis to rehearse "The Tenderfoot" company.

The "tenderfoots" found themselves alone the following night when the pay envelope should have wafted along. No one assumed the duties of paymaster, so Le Fevre and St. John, Nello and a few others playing the "split" week (Pittsburg, Kan., other half) left Springfield with only a remembrance.

Chas. E. Hodkins, the booking agent for the Lyric, threatens to sue the owner of the theatre, a Mr. Stone, of the Stone Milling Co., to recover the amounts due the artists.

## REMICK'S RE-OPENING IN CHICAGO.

Chicago, April 22.

Jerome H. Remick & Co., the music publishers, will re-open Chicago offices in the Grand Opera House building about the first of May.

Billy Thompson, who is making his present headquarters for the firm in the Sherman House, will be the representative.

## ENGAGEMENT FOR TWO DAYS.

Clarice Vance will sail April 28 to open at the Palace, London, May 10. William Morris informed Miss Vance he did not like to see her go without having appeared in every "Morris House."

Clarice consented to play next Monday and Tuesday at the Plaza, and will sail the morning after her two days' engagement ends.

# CORBETT AT COLONIAL.

On Monday James J. Corbett in his former sketch, "A Thief in the Night," opens at the Colonial, New York. The Morris Circuit expected the ex-champion pugilist to play for it.

When Corbett arrived in town this week, he called upon William Morris, explaining how he happened to engage for the Colonial after writing the Morris office a letter agreeing to present himself in the houses of the Morris Circuit.

Mr. Corbett had been laboring under the impression that through having Jeffries in this country, and placing Bob Fitzsimmons abroad, Morris had exhausted the visible market for "champs." The upshot of the talk was Corbett reinstating his English dates booked by the Morris office. He will open in London during the summer. Jeffries will follow the former champion he once helped to train into England by a month.

## MISSING BICYCLE LEAP.

Dare Devil Schreyer was slightly injured at Hillside Park, Newark, N. J., Sunday, when he miscalculated the distance of his bicycle leap and grazed the edge of the tank as he entered the water. He was painfully bruised but got out of the tank without assistance and suffered no serious consequences.

The accident was entirely due to a mishap on Friday. Hillside Park immediately adjoins the trolley tracks. As Schreyer was setting up his apparatus, his hand came in contact with a guy wire, which touched the feed wire of the railroad line.

He was knocked unconscious. Doctors worked over him twenty minutes before he recovered consciousness. His right hand was terribly burned and this circumstance interfered with his guiding of his bicycle down the incline.

## SUE FOR PENALTY NOW.

The city has instituted suits for the recovery of the \$500 penalty provided for violations of the Sunday ordinance under the Douell law, following the failure of their proceedings to revoke the present licenses of the Alhambra, Hammerstein's American and Hurtig & Seamon's Music Hall.

These cases, pending before Justice Truax, were decided when the Appellate Division late last week unanimously upheld the contention of Geo. M. Leventritt, attorney for William Morris, deciding in favor of the theatrical men on their appeal from a ruling in the lower court.

The outcome of the case seems to have encouraged the vaudeville managers to loosen up in their Sunday shows. At Hammerstein's, Sunday evening, Karno's "Night in an English Music Hall" was given without change.

## SHEEDY'S SUMMER SHIFT.

For over the warm weather M. R. Sheedy has shifted his straight vaudeville shows in Lewiston, Portland, Lowell and Lawrence into combination vaudeville and pictures. Joe Wood will supply the vaudeville. In the fall the houses will go back to the old policy. Acts will spend a week in each house. Several of the towns named contain picture houses owned by B. F. Keith or his business associates.

# RAW METHODS IN MANILA.

Sydney, Australia, March 15.

The Australian Vaudeville Artists' Association is about to take official cognizance of so-called immoral conditions which face women artists who go from Australia to play engagements on the Philippine Islands and in nearby ports.

One artist, a Hebrew comedian of highest standing who has visited the Islands and China, has written to Secretary McLeonard Dalton a startling list of charges against managers.

"Be on your guard before accepting contracts for Manila and China," he says. "There are only two respectable theatres in Shanghai and Hong Kong. Both are run by the Ramos Bros., splendid fellows. The less said about the others the better."

## PROCTOR IN LEGITIMATE.

Newark, N. J., April 22.

By this time next month work will have commenced here on a \$1,000,000 theatre and office building at 114 and 116 Market Street. The enterprise is said to be financed solely by F. F. Proctor. When ready for opening, it is said the theatre will be supplied with high-class legitimate and musical comedy attractions. During the summer a stock opera company will hold forth on the roof garden with which the edifice is to be supplied.

The only official announcement that has been made here is that Mr. Proctor has taken title to the property. R. C. Stewart, Proctor's representative, said vaudeville would continue in the present house. The Market Street front of the plot is only 33 feet wide, but in the centre of the block it runs into an "L," which gives a further space of 17,000 square feet. The whole parcel contains 32,000 square feet. The main entrance to the theatre will be on the south side of Market Street.

## MUSIC TRADE RUMORS.

Several rumors were about this week that music publishers were seeking the Cohan & Harris catalog. The report was that the firm is to do away with its professional department, and would dispose of the numbers not restricted to productions.

The reports were denied at the office of the concern. A person with knowledge of the publishing trade said it would take \$50,000 to buy the list of selections on sale by Cohan & Harris, without those written by Geo. M. Cohan.

The contract between William Jerome and Jean Schwartz and the firm expires May 1. It is said that Jerome and Schwartz are considering several glittering offers received from other publishers.

## REEVES' HURRIED TRIP.

Boston, April 22.

Billie Reeves, the comedian of "Follies of 1908," will try to travel to London between May 5 and June 1. He will be with the musical comedy until May 1. The new "Follies of 1909" opens on the New York Roof about June 1.

Mr. Reeves was injured recently and the doctors have ordered him to take some sort of a vacation. He has not had one in eleven years.

Sam Ryan, formerly of Lewis and Ryan, wants to present a single act in vaudeville. There will be a "political talk" in Mr. Ryan's turn.

# LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, April 13.

Truly Shattuck starts a tour of the provinces April 19, playing several weeks on the Stoll Tour.

The fogs are through and the real weather which helps to make life here endurable is on its way.

Thora, the ventriloquist, will play the United time in the States next season. He ought to go big over there.

Harry Lauder returns to the Tivoli next Monday after an absence of two weeks. Lauder is also billed to play the Palace Chelsea.

Helen Trix leaves next week to take up her provincial time on the Stoll Tour. Miss Trix will open at the Empire, Bradford, Monday.

Cliff Hyland at the Middlesex is showing he can still make them laugh. But Ryland is liable to break his arm if he reaches much further back for jokes.

The Uesems, who opened at the Alhambra yesterday, are doing a hand and head balancing act that is a sure-enough startler. The act was the real hit of the show.

Friend and Downing, who played last week at the Pavillion, Glasgow, are booked back at that town at the Palace, which is an opposition house to the Pavillion. The boys are also receiving opposition salary.

Harry Mundorf leaves for the continent the end of this week. He and Arthur Buckner have been going about together, watching several shows. No one seems exactly to understand the combination.

There is no change in the contemplated combination. It's safe to bank on the big one going through. Oswald Stoll laid this out years ago. It looks now as though he would shortly see his ambition realized.

The Tivoli and Oxford both strengthen their bills for next week with big stars who have not played these halls for some time. Wilkie Bard plays both. Many other big ones are divided between the two.

The reports of the reception met with by The Tomsons in "The Master Mystery" in New York have reached here. The talk about London was that the act refused to go over the water unless it should be headlined on the other side.

The agents are now erecting huge walls of secrecy when they go after acts for America. There have been several instances when the opposing sides in New York thought a turn had been signed by them to later discover the other fellow had it.

A young English artist heard an American recite a monolog so many times the English boy had it letter-perfect. He did not know the American was using Lee

Harrison's "stuff," but upon being informed of the circumstances wrote Mr. Harrison in New York, explaining how he secured the material from the "lifter." Mr. Harrison has written the fellow, saying he admired him for at least asking, which was more than his own countryman did, and gave permission for the English youth to go ahead.

Another new ballet is on at the Alhambra this week. As is usual at the Alhambra the piece is pretty but interest does not seem to exist in the audiences who watch the different figures. Leonora appears as "Phyche," the title role. Though she was fairly well received Mlle. Britta carried off most of the honors of the evening. Mlle. Britta is a cute little blonde lady, an excellent dancer and a very good looking "Cupid." The ballet was arranged by Alfred Curti, while the music was written by Alfred Moul, the managing director of the theatre.

At the Middlesex this week there is an extra turn, a sketch supposed to be very dramatic. No name is given and no one was curious after it was over. The sketch contains a father, daughter, Indian and an ape. Father goes out, enter Indian who is about to carry away child, but ape is wise, and goes three rounds with Indian, who almost puts ape out of business. Ape is very groggy in the third round. As the Indian is about to finish him, father returns and shoots Indian. "Saved by an Ape's devotion," says father, ignoring the revolver altogether as the curtain falls.

The London agents have been somewhat perturbed of late over the unsubstantiated rumor that when all the details of the forthcoming big combine shall have been brought together, Paul Murray, the William Morris London manager, will be found at a very important desk in the big agency which must result from the merger of all large booking connections. Murray was formerly private secretary or in some close business relationship to Oswald Stoll. Mr. Stoll will be the head of the combination whenever or however effected. This is believed to be one of the causes which brought about William Morris' determination to come over here the last of April—if he does.

The newspaper stories coming back to London since Marie Dressler reached America have caused great indignation among the English "pros." Marie was a lucky girl when she had to leave the Aldwych in the manner she did, without settling her entire indebtedness, especially with her company. The London papers let her down very lightly all through. There is no mystery why Miss Dressler and her old Weber & Fields' burlesque fell down. While she was on the stage it was enjoyable in a way, but when Marie was off the show flopped so hard it made a noise. Had Miss Dressler employed regular actors and actresses, perhaps things would have been different. The English people are really angry over Miss Dressler's remarks about them, if she has been quoted cor-

rectly, after the indeed fine treatment received by her in London. This "panning" the English for a "fall-down" is a very foolish and tiresome thing to do. Anyway it looks that way to Americans in London. "Bunker Hill" never cost an American act opening in London one hand. It isn't the prettiest subject in the world to discuss with an Englishman, but they don't allow it to interfere with their appreciation. Any talk to the contrary or of an "English feeling" against Americans is all rot.

## LONDON COLISEUM.

London, April 13.

At the Coliseum last week Seymour Hicks with the help of others is putting on "Scrooge," adapted from Dickens' "Christmas Carol." Hicks is really wonderful in the part especially after he is seen in his usual very light comedy roles. Mr. Hicks took several curtain calls. They were all genuine.

Mia Madeleine is the newest thing in dancers from the Continent and she is also at the Coliseum. Mia is put under the much-talked-about "fluence" and then is made to express different sensations by actions. Schmidt Esto is the boy who hands out the hypnotic power. He makes her express sudden joy, much horror, and then slow expectation. After this very interesting part of the performance people are invited on the stage to prove she is still under the "fluence." A boy, who accepted the invitation Wednesday night, insisted on having a needle driven into the bottom of one of the girl's feet. This was done and every one seemed satisfied she slept. Then Mia danced and it must be given to the girl. She dances as well as most now doing the classical thing. This act may have caused a lot of excitement but if it did every one kept it to himself, for there was little noise made at the finish. Mr. Butt at the Palace has a girl named Magdeleine opening next week. She is said to be the original and far superior to the Coliseum dreamer. We shall see.

Caryl Wilbur was very successful in sketch "61 Prospect Street." Stanley Brett, brother of Seymour Hicks, played the latter's part in the little skit "Papa's Wife." Mr. Brett is very like his brother in voice and actions, but cannot send the "kidding" over like him. The act went very well, however.

B. A. Rolfe put another one over at the Coliseum, called "The Bower of Melody." Five people, who play string instruments, make a very pleasing number and were very well liked by the audience. There is an unnecessary boy soprano in the act.

## WANT FUND OF \$100,000.

The Actors' Fund of America has made a new record by adding twenty-two names to its list of life members within the last year, the largest number within that period since the fund was established. The total number of life members is now 304. An attempt will be made to raise the number of members in this class to 2,000, with the idea of accumulating a sinking fund of \$100,000 by the payment of a \$50 fee from each addition to the life class.

The Kinsons have separated. Harry Atkinson will open as a single act on the Orpheum Circuit next fall. Will F. Bates may retire from the stage.

## BEDFORD PALACE.

London, April 13.

The show last week at the Bedford was under the average showing here lately.

Walter Drake and Co. started in an immaterial melodrama "Her Husband." Arthur Croxon, the Yorkshire comedian, might get along if he would not display to the audience how much he thinks of himself. Croxon has changed his act around to help the people believe he is trying to be a Lashwood.

Lily Eyton started off well, singing a very pretty and simple song, but when she attempted a ballad she showed her real voice and the poor girl wasn't there. Ridgway and Martin, billed as doing a "refined act," do not live up to the billing. "The Selbit Mystery" is more of a travesty on spiritualism than anything else. There is an ordinary magician's cabinet on four legs that does the work of the spirits. Selbit is a good "kiddier," and his talking ought to carry the act through.

Gold and Sterling show nothing new in any line. The girl's few imitations are funny. May Henderson in blackface is a big laughing number. Olrac and Beckett are playing or rather trying to play "The Jonah." James and Jenny Jee on the wire were the usual hit. Morander and Darius and Madame Alma show a novelty in vaudeville that doesn't work out well. The two men do a hand-balancing act while the woman sings poorly in a strained soprano voice. The combination didn't seem to please at all.

Horace Hunter has a company playing a Western American drama that isn't unlike any shown here. Perhaps some of the situations are more impossible than the average. It closed the show.

## JEFFRIES ANNOUNCES HE'LL FIGHT.

From the stage of the American, New York, Wednesday evening, James J. Jeffries announced he would defend his title of undefeated champion of the world. Jeffries said no fight engagement could be entered into by him until after the conclusion of his contract for twenty weeks with William Morris.

The Morris-Jeffries agreement carries an optional clause giving the Morris Circuit twenty further weeks of Jeffries' services after he shall have fought once more for the belt.

The delayed affirmative of Jeffries has been withheld until this time, the papers having given all the publicity desired by the theatrical managers to Jeffries' movements. The New York dailies devoted from two columns to one-half page each to the latest statement.

Negotiations are now being carried on by cable for the fighter's appearance in England, commencing next month some time.

## PLACING HIS OWN SHOW.

For the next two weeks Billie Burke will play the Empires at Hoboken and Paterson, with his own organization, commencing Monday at Hoboken, continuing the next week at the other A. M. Bruggeman house in Paterson, N. J.

With two acts missing, Burke's program has so far been made up to read "Uncle Tom's Cabin," "Ten Funny Folks." The Keatons, Rogers and Deeley, Joe Jackson, and Maurice Wood, besides the Burkeoscope.

# EUROPEAN MANUFACTURERS ABANDON IDEA OF "RETURNS"

**Second Convention Decides on the Outright Sale of  
Films at the Flat Price of 25 Cents a  
Metre. Pathe Bolts.**

(Special Cable to VARIETY.)

Paris, April 22.

The European manufacturers have bowed before the storm of protest by the film renters and exhibitors. At their second convention held here last Friday they agreed to abolish the system of returning films after a period of six months and to replace the "leasing" plan with one of outright sales. Beginning May 1 renters will take perpetual title to all subjects delivered to them by the makers. A flat rate of 25 cents a metre (24 cents a yard) was agreed upon.

All the manufacturers who signed the first agreement have agreed to the new arrangement, excepting Pathé Bros., Hepworth Manufacturing Co. (England), Walthurdaw (England) and Williamson Kine Co. (England).

Manufacturers who did not attend the convention or who have not yet affixed their signatures to the agreement are given until April 30 to do so. There is no likelihood that the Pathé people will change their minds. They have withdrawn entirely from the association of European manufacturers.

## ITALIAN EXHIBITORS PROTEST.

Paris, April 12.

A meeting of moving picture men was lately held in Rome to study the position created by the manufacturers in France. The firm specially aimed at is Pathé Frères, represented by Duc Vincenzo Carciolo de S. Vito.

After a lively discussion the following resolution was adopted: "The moving picture investigators of Rome have unanimously voted to communicate to Pathé Brothers the impossibility of accepting the form of contract exacted for the hire and price of new reels. They consequently invite Messrs. Pathé to adopt the system of sale offered by other firms and declare that they will otherwise break off all business relations with Messrs. Pathé from April 15."

A committee was at once appointed to go to Milan and present this resolution to M. Dreyfus, the principal agent of the French house in Italy.

## GANE GETS EXTENSION.

Although his lease upon the Manhattan Theatre expires May 1, it is likely that William Gane will be able to run his vaudeville and picture show there almost until he is ready to open his new establishment at Thirty-first Street and Broadway. The present owners of the Manhattan property have agreed that he can hold his tenancy until June 1, at least, and probably until July 1.

Mr. Gane has lately installed in his balcony a new device, just placed upon the market. It is an electric contrivance by which it is possible to keep the atmos-

phere of a theatre properly oxidated, or supplied with the proper amount of oxygen. The manufacturers of the contrivance have been deluged with orders from moving picture managers.

## "PATENTS CO. IN ACTION."

There are a number of exhibitors and renters enrolled under the standard of the Biograph-Edison combination who are very busy just now wondering what has become of the "protection" promised them.

The occasion for their wonderment is failure to get the Vitagraph Co.'s reel showing the last Marathon race at the Polo Grounds, New York. It is charged that when the Vitagraph Co. secured the film it sold to one or two selected exchanges the exclusive rights to the subject. These exchanges were able to supply all demands for the reel from their customers.

Exhibitors who did not happen to take their service from these exchanges begged for the Marathon in vain. Their renters were powerless to supply the demands, although in nearly all cases they had "standing orders" on file with the Vitagraph.

It is understood that a complaint was filed with the Patents Co. and that the latter concern summoned the heads of the Vitagraph Co. The case was gone over and the Vitagraph heads spoken to severely. That was as far as the disciplinary measures went.

But the renters who were not favored are not satisfied with this settlement. They have "standing orders" with the concern which obligate them to take whatever reels the studios turn out, good, bad and indifferent. Holding out a big feature film occurs to them as calling for a punishment more adequate than a slap on the wrist.

The exhibitor in turn finds it hard to understand what he is paying his \$2 weekly royalty for. The combine justified the tax when it was levied by their promise of equal dealing, better service and protection from favoritism.

"The Marathon Race" was exhibited at Hammerstein's Victoria Theatre in New York first. It is said to have cost that manager \$200 for the week. William Rock, of the Vitagraph Co., is interested in the exchange which serves the Victoria.

## ARCADE ABANDONS PICTURES.

Toledo, O., April 22.

Burt's Theatre closed its doors Saturday last. The theatre has been giving four shows daily of vaudeville and pictures, but failed to draw. It had formerly been a melodramatic house, but was closed early in the season.

The Arcade here has eliminated pictures entirely and is giving three vaudeville shows daily to big business. The acts are booked by Gus Sun. The Arcade is under the management of Will C. Bettis. The house has a capacity of over 2,000.

## "A Yiddisher Boy." Manhattan.

This is a rather simple subject and reached its dramatic point only at the very end. The Yiddisher boy is first shown laboring with the other members of a large family in a sweatshop. He goes into the streets to sell papers, and is there buffeted about by the street urchins, until one of the waifs, more kind of heart than the others, takes his part and beats his assailants off. Twenty-five years later the Yiddisher boy has grown to wealth, when his youthful champion, now poor and shabby, applies for aid. During this meeting a capital bit of trick work shows in the background the street fight of long ago while the two men are in conversation. The unfortunate's petition is granted and he is rewarded with a position of responsibility (Lubin).

Rush.

## AFTER INDEPENDENT MAKERS.

It was rumored about this week that the Biograph-Edison combination would shortly bring suits against several small concerns which have been turning out moving picture subjects without the sanction of the associated manufacturers.

It is likely that injunction suits will be instituted against a Brooklyn concern and one in New Jersey. The action will be based upon the combination's patents.

## REFUSES LICENSE.

The first known case in which the Biograph-Edison combination has sought to block the opening of a legitimate theatre for a summer season of pictures is that of the Franklin Square, Worcester, Mass.

The associated manufacturers serve a number of other theatres in Worcester, and when the application of the Franklin Square was made, it was immediately turned down. Independent films will be shown in the New England town.

Steve Burlingame and E. H. Strong, of East Liverpool, O., have leased a building in the business portion of East Palestine, O., and will open a vaudeville theatre and picture show there May 15.

To-night (Saturday) at Ft. Wayne, Ind., The Detroit Amusement Co. opens a picture show place at 1420 Calhoun Street.

Des Moines, April 22.

The Iowa State Amusement Co. has been organized and has started operations to build a large "White City" at the east edge of the town. Although the place will not be completed for three years, enough of the features and concessions will be in place to make possible an opening by July 1. Those who have watched the theatrical growth of Des Moines are rather surprised at the selection of a location for the resort. The important amusement of the town is west of the central line.

Chicago, April 22.

Plans are under way for the installation of a dramatic stock company at Sans Souci park this summer. G. M. Anderson, of the Essanay Film Mfg. Co., is the promoter. If the deal goes through the present skating rink in that ideal resort will be remodeled and transformed into a theatre. Such stars as James K. Hackett, E. H. Sothern, Amelia Bingham and Mrs. Leslie Carter may appear.

## "Queen of the Ranch." Manhattan.

S. Lubin has here turned out a western story which, while it has few points of startling novelty, gives a whole wild west show on the sheet, and a mighty thrilling one at that. Its rush of motion in addition to an easily understandable narrative makes it a highly entertaining subject. The story has to do with two rival suitors for the hand of the Queen of the Ranch. She repulses one and he seeks to have the fortunate rival murdered by paid assassins. The Queen frustrates the plot and all ends happily. There are two or three capital break-neck chases on horseback, and a scene at the round-up is nicely managed. A large company must have been engaged for the production, most of which has out-of-door settings. A score of riders are seen at once.

Rush.

## "A Tale of the West."

Chicago.

Another western incident by the Essanay Co., and an interesting story of dramatic force. A young man becomes a cowboy, forgetting his parents in the east. He receives a letter from his mother, telling him of his father's death and her straitened financial state. The mortgage on his mother's home is about to be foreclosed and unless he comes to the rescue his mother will be without shelter. He vainly tries to borrow enough money. In his dreams he sees his mother evicted. Desperately, he gathers a bunch of ponies and sells them to a horse trader, deriving sufficient to save the property. His sweetheart, learning his need of money, rushes to the cabin, only to find that a posse is on his trail for stealing the horses. The young man is again shown, this time writing a letter to his mother, placing in the envelope the proceeds of his crime. The leader of the posse enters at this moment and demands his surrender. A rope is tied around the young man's neck. He gives the letter with the money to the leader of the posse, asking him to post it after the hanging. As the rope is about to be drawn over a tree his sweetheart arrives on horseback and gives the letter of appeal to the hangman. The story is well unfolded. Frank Wiersberg.

Lena B. Chaffee, an illustrated song singer, writing from Band Hill, Shelburne Falls, Mass., to Louis Cohn of the Charles K. Harris staff, asked Mr. Cohn for a professional copy of "I Fell in Love on Monday, and I Can't Be True So Far Away." Miss Chaffee desired copies of two different songs.

The Academy of Music, Charleston, S. C., may play pictures this summer.

Indianapolis, April 15.

The Orpheum is the name of a new picture house erected by Dickson & Talbot, owners of the Park Theatre and other melodrama houses in Dayton and Columbus, O. The Orpheum is in the heart of the business district.

The Park and Grand Opera House, Youngstown, O., both first class, have inaugurated the policy of running combination vaudeville when no regular attractions are booked.



## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

The Great Lester, Alhambra.  
Fred Sosman, Alhambra.  
Rosedale Quartet, Plaza.  
Three Cantwells, Hammerstein's.  
Ella Fondelier, Third Avenue.  
Shannon and Lester, Greenpoint.  
Stutzman and May, Yonkers. White  
Plains.  
W. H. Mack and May Philips, Yonkers.  
Lew Welch and Co., Yonkers.  
Marshall Montgomery, New Brunswick.  
Edwin Rood and Co., Bayonne.  
Kelly, Dixon and Co., Perth Amboy.  
Hoey and Walters, Perth Amboy.  
Howard Dotson, Hudson, Union Hill.  
Bendon and Abendona, Bayonne.

Frank Morrell.  
Blackface.  
16 Mins.; One.  
Hammerstein's.

The Victoria audience this week spread itself in a large and generous welcome to one of its favorite sons. The occasion was the first appearance in New York of Frank Morrell in a single singing and talking blackface act. To say that he was well received would be a pale way of putting it. On Monday evening he sang himself hoarse and then had to make a curtain speech. Morrell wears a sort of half burlesqued suit of minstrel clothes—brown frock coat and trousers, dress waistcoat and a whole lot of violent red ties and hose. He opened with "Gee I Wish I Had a Girl," followed by a short bit of talk, all of it new and as funny as it was fresh. One story with a bit of daring spice had 'em howling. Two choruses from the writings of the late Paul Dresser gave the act a touch of sentiment, and "Answer" made a capital finish. For the encore the big tenor had a new ballad, "When I Dream in the Gloaming of You," with a high note or two that were "right." George Evans sat in the audience Monday evening, and Morrell several times addressed him as "teacher." It is a long time since Hammerstein's has given such a greeting to a single act, and the big fellow's future as a single entertainer is amply assured. *Rush.*

Lillian Wright and "Dancing Boys."  
Singing and Dancing.  
14 Mins.; One.  
American.

Miss Wright does wisely in keeping to the hard shoe dancing. It is much more showy than the other styles and a better applause getter. In the trio Miss Wright, reversing the usual custom, lays out most of the work for herself. She is off the stage only long enough to make one costume change. The boys have several periods of idleness and they might employ them in like manner. As it is they go through the whole turn in the same indifferently fitting suits of white flannel. What the trio lack in singing ability they easily make up for in fast dancing and, opening the show at the American, scored unmistakably. *Rush.*

Calvert and Calvert, dancers from "The Mimie World," have offered themselves to the vaudeville managers through William L. Lykens.

## NEW ACTS OF THE WEEK

Julian Eltinge.  
Impersonator.  
16 Mins.; One (13); Full Stage, Special  
Set; (3).  
Plaza.

Eltinge is back in vaudeville with a new act for the twice daily, but three-quarters of that shown by the wonderful impersonator of girls in the Cohan & Harris Minstrels during the past season. The other one-fourth is "The Incense Dance." It closes his act. In a splendid setting, yellow predominating as the color, Eltinge executes a dance while in feminine Oriental dress, that runs along the line of the present (or passed) dancing craze. Eltinge does not employ a "snake" or suggest a "Salome." It is the setting and himself as an impersonator which place the effort above the others. As an impersonator of girls, or "the" impersonator of "the" girl, Eltinge excels. He doesn't excel over anyone else for there is no one who can commence to approach him. His "girl" is an artistic study, from the slippers to the coiffure. Eltinge is a good-looking fellow on the street; well built and perhaps a little beyond the ordinary attractive man to an impressionable young woman. As a girl on the stage any man would rave over the genuine reproduction of Eltinge's impersonation. His "Brinkley Girl" is a dream; his "Bathing Girl" a gasp. To those who know him, how he accomplishes these impersonations is marvellous. Eltinge is as great an artist in his line as any artist is or has been in any other. At the Plaza the audience liked him so well he returned a neat impromptu speech appropriate to the occasion (opening of the theatre with vaudeville). As to whether Eltinge has improved in his technical finesse during the three or four years since first appearing in New York, that is merely a matter of dresses or characters. As an impersonator of the girl he was great then; he is great now. *Time.*

The Daltons.  
Songs, Dances and Talk.  
15 Mins.; Full Stage.  
Columbia.

The Daltons would probably find themselves of more value were they to frame up an offering in "one" and dispense with the parlor set now used. The sketch structure of their present offering, which doesn't last more than a minute, is not necessary. It serves only to introduce the man in the messenger boy character. Immediately the girl enters, the team go into a song arrangement. The girl does a very cute "kid" and makes a light singing voice go a long way. Her toe dance, the only real excuse for working in full stage, was quite worth while. Dressed a la Bessie Clayton, she executed a snappy number. They closed in "one," the man playing the sleigh bells with the girl doing a hard shoe dance. It is a poor finish. The bells should be dropped. If they are to be retained something newer than "Tammany" might be selected. The act at the Columbia passed nicely. *Dash.*

Kathleen Clifford, Arthur Hill and "The Top O' Th' World" Dancers (15).  
"Kris Kringle's Dream" (Musical Comedy).  
24 Mins.; Four (Special Set, 21); One (3).  
Fifth Avenue.

William Rock staged the extracts from "The Top O' Th' World" for vaudeville. Several of the best numbers, including "The Collie" (with the five dogs trained by Charles Barnold), have all been placed in the "Kris Kringle's Workshop" scene from the show. Kathleen Clifford and Arthur Hill, of the original cast, are "The Doll Princess" and "Polar Bear" respectively. Robert Nolan is "The Jack-in-the-Box," and Harry Ali "The Peppermint Boy." There are ten chorus girls, and three chorus men. Under ordinary conditions the act would run about twenty-two minutes. There is plenty of fast, rapid action in it, with much singing and dancing; also the pantomime of Hill as the Bear, and "business" with Miss Clifford particularly. At the Fifth Avenue Tuesday evening, the number was shifted from its programed position "3" to next to last. This was to lighten the burden of the singing or dancing numbers which would have otherwise followed the big act. One was demanded so that a stage wait could be avoided while the setting for the Mirza-Golem Troupe (which closed) was made. It absolutely spoiled the finale, which must of necessity occur in the full set for applause or effect. "Kris Kringle's Dream" should prove to be a very enjoyable vaudeville turn. Miss Clifford's "kid" does not stand out with as much force as in the production, nor does Mr. Hill create the same quantity of amusement, but this is due to the limitations of an "act," the production furnishing a large background of color and chorus. Miss Clifford was further injured by Daphne Pollard appearing earlier, impersonating a "kidlet." Mr. Ali does very well as the candy boy, and Mr. Nolan passes nicely enough in his character. They were probably understudies for Bailey and Madison with the show. Mr. Rock has laid out the act admirably for vaudeville. It is a succession of pictures, and will "work in" excellently, or it should from the auspicious beginning (always excepting the untimely finish) this, its first vaudeville week. *Time.*

Fitzgerald and Wilson.  
Talk and Parodies.  
14 Mins.; One.  
Columbia.

Fitzgerald and Wilson did remarkably well for a talking act at the Columbia. Both men work straight; that is, in straight makeup, and handle their talk capably. In fact, they are a long way ahead of their present material. The pair frame up in a sort of a Smith and Campbell style, and should strive for something along that line. The comedian is naturally funny, and the straight end is one of the best all around "feeders" seen in some time. The parodies now in use are all very well, but the team is ahead of the parody thing, and should go further without it. *Dash.*

Daphne Pollard.  
Character Comedienne.  
15 Mins.; One.  
Fifth Avenue.

Daphne Pollard entered America from Australia, and vaudeville from "Mr. Hamlet of Broadway." In the "Hamlet" show at the Casino, the girl looked older and larger, up and down and sideways, than on the Fifth Avenue stage Tuesday evening. When dressed as an English "coster" she turned a lukewarm success into a hit through a coster song, with her own dance, concluding the nimble steps with a twisting handspring. Daphne received a flying start by singing "I Love My Wife, But, Oh! You Kid," a new song, the title-catchline sending the number over easily, although from the lyrics, it should go much better with a male singer. "Keep Aaliding" was Miss Pollard's second, and "Cutey" her third. In the latter number she dressed as a "kid," although the smallest of a "broiler" physically. The intervening two songs cannot follow "I Love My Wife" with success, and the three are not contrasted sufficiently for a variety with one person using all. Miss Pollard makes a neat looking "kid," and appears well in "straight" dress, but it is "coster" suit, song and dance which make the bulls eye. She has been coached by some one who understands a vaudeville audience. After the third song, Daphne coaxed an encore for her fourth and best number. Following the first verse and chorus and dance of this, she retired to obtain the full reward for the dance. This was forthcoming when the girl sang the second verse and chorus, changing about the dance somewhat, but again finishing with the handspring. This was almost brutal jockeying. What Daphne should do is to change one of the two centre songs, use "I Love My Wife" for her third number, making a second change, perhaps to "straight" boy's clothes from the "kid" selection (which should be second), and either have the dance follow the second verse and chorus of the "coster" song, or repeat for the encore, the chorus and dance only. It is something of an achievement for Daphne as a "single" girl to get over. She is not a big act, and should make what she is able to give bring the best returns. *Time.*

Hilda Hawthorne.  
Songs and Ventriloquism.  
13 Mins.; One.  
Third Avenue.

Hilda Hawthorne adds novelty to a straight singing offering through introducing a short bit of ventriloquism. Miss Hawthorne has a very good soprano voice which she shows to advantage in her singing of "Carissima." The number might be considered to be a little strong for the Third Avenue house but the audience took to it kindly. A second number with a little sting in the lyrics didn't do nearly as well. It was the ventriloquism that made Miss Hawthorne a big hit Tuesday. She uses a single "dummy." The talk is by no means startling and Miss Hawthorne shows no great ability in voice throwing while talking, but when singing, she is equal to any of the ventriloquists. A very good effect is secured by singing a "get back" song with the "dummy," which shows off her ventriloquial powers to the best possible advantage. Hilda Hawthorne was a hit of no mean proportion before a very slim audience. *Dash.*

Frank "Slivers" Oakley.  
"The Ball Game."  
24 Mins.; Full Stage.  
125th Street.

"Slivers" Oakley, with a big reputation as a circus clown, has been presenting "The Ball Game," a pantomime, for some time over the western circuits. Aside from a benefit or two, this is the first New York showing. A back drop shows a baseball field with crowded grand stands, bleachers and all the other requirements that go to gladden the heart of the enthusiast. Entering in the spotlight, "Slivers" secures a quantity of first rate pantomimic comedy from the placing of the bases, although it is probably stretched out a bit too long. While Slivers makes a change to a grotesque baseball suit, Artie Nelson introduces a minute or two of ground tumbling. "Slivers" then plays his exceedingly funny one-man ball game. Assuming the position of catcher he plays the whole game, doing some of the cleverest pantomimic comedy work that has been seen. Every move is quickly recognized, and anyone who has ever been to a ball game cannot fail to grasp the humor. "Slivers" has been a close student of the national game. There isn't a pose or move familiar to the "fan" he misses. The game ends in a "kick" by the catcher, and his removal from the grounds by an officer. A drop is then lowered in three and Nelson is given a real chance to show himself as an acrobat. He turns off some routine stuff in fast order that gained him approval. Coming as he does right in the heat of the opening of the baseball fever, "Slivers" will do extremely well hereabouts. The act should be cut at least five minutes.

Dash.

The Vivians.  
Sharpshooters.  
20 Mins.; Full Stage.  
Columbia.

There is very little that is new to the Vivians' offerings, excepting the present Miss Vivian, a very good-looking woman, who handles herself nicely on the stage. The act goes along swiftly and smoothly until Mr. Vivian starts announcing, then it drags. There is no necessity for any talk whatever, and it should be dropped. The shooting itself is good, but there are too many difficult shots performed with seeming ease to dodge the ever-ready cry of "fake." It would probably be better showmanship to take more time and pains and miss once in a while. The playing of music on the targets caught the Columbia crowd and made the act a solid hit.

Dash.

Antoinette.  
Songs, Dances and Imitations.  
13 Mins.; One.  
Columbia.

Antoinette doesn't appear to be many days past the Gerry limit. She is a nice little girl with a nice little voice and a very good idea of a buck and wing dance. She also did imitations of Bessie McCoy and Anna Held, but Antoinette still remains a nice little girl. Being a nice little girl she won't complain when advised in making the change for the Bessie McCoy number to remove the dress worn underneath. It doesn't look well.

Dash.

La Belle Troupe.  
Wire and Acrobatic.  
12 Mins.; Full Stage.  
Third Avenue.

If you should ask the members of the La Belle Troupe to describe their offering, they would probably say without hesitation that they were a "wire act." This would be true only in part, for the troupe get quite as much from their ground tumbling as they do from wire walking. The act is composed of a man, boy and two girls. The man works as a comedian, and while the comedy does not get very far, it is not allowed to interrupt the real work. The comedian makes up for his lack of fun-making qualities by some excellent eccentric tumbling. The actual work falls to the two girls, the boy figuring in a small way only. The smaller of the two girls is very attractive looking, and is on the go all the time. When she is not working she is dancing or keeping time with her hands to the music. Besides her very neat work on the wire she is a cracking ground tumbler for a girl. The larger of the two girls is the wonder. In fact her work is so good on both the wire and ground that it suggests a man in female attire immediately. The Third Avenue audience may not like acrobatic acts; at any rate the La Belle Troupe didn't get nearly what they deserved. The act is easily strong enough to play any of the better grade of houses.

Dash.

Burrows-Travis Co. (3).  
"A Trying Situation."  
18 Mins.; Full Stage (Parlor Set).  
American.

The Burrows-Travis Co. is indeed in a trying situation. They have ability and to spare, but they are handicapped by a vehicle that is not worth their attention. Arthur Burrows has an eccentric role which, from being of incidental importance in the farce, became the one item in the proceedings that aroused any interest. The sketch tells a very nightmare of a farcical story. All the stock sketch expedients—the magic talisman, the quarrelsome husband and wife and the rest of the catalog are patched together to fill in the usual sketch time without sense or reason. Their singing and dancing finish in "one" was more interesting than the whole piece. The boy is a first rate eccentric dancer, and should be given more of an opportunity to display his dancing accomplishments.

Rush.

Fritz's Dogs.  
12 Mins.; Full Stage.  
Third Avenue.

Six or seven dogs make up for the lack of numbers by the way they work. The simpler routine strengthened by two or three new ones is run through in capital style. The animals require very little urging, and there is no sign of the whip whatever. A bag-punching dog and a three-round boxing bout between two of the larger canines caused amusement. A little fox terrier pulled off a couple of good tricks on the flying trapeze. The finish is a high dive into a net, also by the fox terrier. The animals are all nicely groomed and the apparatus is bright and new looking. The trainer might help his appearance by a different style of dress. The act will do exceedingly well for the smaller time.

Dash.

"The Six Pierrots."  
Songs and Dances.  
23 Mins.; Full Stage.  
Columbia.

The act of "The Six Pierrots" is simply the former offering of Keene and Adams (featured in this offering) made over, with a quartet of men added. It isn't plain just what the idea was, for the present turn is of no more value than was the two-act. The same numbers are used, with two new ones added. They are delivered in the same manner and with the same dances. Keene and Adams are always in evidence, the four men figuring incidentally. One plays the piano throughout, which rather detracts than helps. One also essays a Harry Lauder imitation that is just as much out of place as though E. H. Sothern were to pull it in "If I Were King." Keene and Adams showed a very neat specialty at Pastor's on one or two occasions, which only needed a little dressing and fixing up to place them in New York on the big time. If this was their idea when they produced "The Six Pierrots" they seem to have gone about it in a wrong manner. Four lay figures, a few Chinese lanterns and a poorly painted drop have added nothing to the former act of Keene and Adams.

Dash.

The Four Luby Girls.  
Singing and Dancing.  
12 Mins.; One and Full Stage.  
American.

The quartet of singers and dancers have three expensive-looking changes of costume, but that's about as far as they go as a vaudeville act. One of the girls has a well-trained soprano voice and her solo, a straight number, went nicely. The other voices are indifferent and the series of dances in all cases not better than mediocre. The routine is largely made up of legmania. Some one else might do something with the four sisters as an act. They look good.

Rush.

Tyler and Ward.  
Singing and Banjo Playing.  
14 Mins.; One.  
Hammerstein's.

Tyler and Ward have a neat, quiet routine of singing and instrumental work, nicely varied. Opening the Hammerstein bill this week they were at a distinct disadvantage, but they did a whole lot better than the usual run of turns in that place. The pair open and close with a banjo duet, and between the woman sings several of the new popular songs most agreeably. She has an unusually attractive appearance, and handles her songs with quiet, graceful effectiveness. One defect in the layout of the act is the habit of making an entrance to the accompaniment of chords. At the first appearance the program was the only thing that indicated the number was not an acrobatic act. The turn, however, went down as an undoubted success.

Rush.

"The Marathon Race," a new vaudeville production by Tim McMahon and Junie McCree, is playing its first engagement at Miner's Empire, Newark, N. J., this week.

Lillian Lee has been engaged for the part opposite George Monroe in the forthcoming Lew Fields' production which opens out of town May 17. William L. Lykens acted as agent in the transaction.

## OUT OF TOWN

Donovan and Arnold.  
"A Box Office Attraction."  
Shea's, Toronto (April 15).

Thursday night, April 15, James B. Donovan and Rena Arnold successfully "tried out" a new sketch written by Bert Levy. The material provided by the author fits the couple like the proverbial glove. The title is "A Box Office Attraction." The scene is laid in the vestibule of a music hall. Laughter greeted Mr. Donovan's sketches of the people who buy tickets, while Miss Arnold gave some excellent imitations of the different types of femininity seen in the line. An excellent foil to Donovan is provided in the colored house attache who sweeps up the lobby and dusts the photo frames while engaged in a cross-fire of witty remarks with the comedian. A flirtation at the window with telephonic interruptions was a scream and went big. Miss Arnold is gowned as a chorus girl who has gone into society. The sketch is novel and a departure from the usual act in "one." Donovan and Arnold will use their new medium next season. Mr. Levy, whose clever drawings were the feature at Shea's week April 12, has proved equally clever as a writer for the vaudeville stage.

Hartley.

Nellie Beaumont.  
Songs.  
13 Mins.; One.  
Young's Pier, Atlantic City.

Nellie Beaumont, prettily robed, re-appeared Monday in vaudeville. Four songs are Miss Beaumont's contribution to the program. During one several imitations are sandwiched in. With another she executed a graceful little dance. Miss Beaumont should go in altogether for the talky or conversational style of song. It would be better, and make her dancing a nicer fit. She is doing very well here.

I. B. Pulaski.

Lillian Shaffner and Co. (4).  
"A Pair of Corsets" (Sketch).  
22 Mins.; Three.  
American, Chicago.

The remarkable thing about the presentation of this alleged comedy sketch is the temerity of the author, whose name is omitted, and the stupidity of the subject. The probable excuse for bringing the vehicle before the intelligent spectators at the American is to introduce a very beautiful and costly gown made of gold. This is worn by Mrs. Shaffner, who figured recently in a divorce trial, and is or has been more or less popular in South Side society circles. The connection between the stage and the sketch concerns the finding of a pair of pink corsets by a married man who imagines he is trailed by a blonde woman. The farce, or whatever one chooses to call it, is entirely too blunt. Every weakness attending a dull sketch is heaped on it, and the cast is far from capable of even doing justice to it. It would not be unfair to compare the vaudeville debut of Mrs. Shaffner with the species known as the tiny grape fruit. The act played in Kenosha and other live towns like that some time ago and enjoyed one performance at the Majestic Theatre. Now, it's through, or ought to be.

Frank Winsberg.

# THE WOMAN IN VARIETY

By THE SKIRT.

Wow! HE must have said something awful when SHE did what SHE did to him. I hear HE didn't say anything about SHE either, but SHE'S sister. What SHE did to HIM was only to slam HIM all around the telephone booth of the United Booking Offices after dragging HIM in, taking care to close the door of the booth. SHE did hand it to HIM and I always thought they were so friendly, too. It all happened the other day.

Acton Davies, of the Evening Sun, reviewed the reappearance of Vesta Tilley at length when the English male impersonator opened at the Colonial. Mr. Davies said among other things: "There is but one Vesta Tilley and but one Marie Lloyd." When Marie's sister, Alice, read the notice, she remarked: "That is what I have always said about Marie, and I am going to send this notice to her."

A fetching, checked tailor-made suit, and a small turban to top off the costume, with Annabelle Whitford in between, visited New York for a few hours Sunday while en route from Baltimore to Boston, where "The Follies of 1908" are playing this week. Annabelle, the most stunning of them all, would reduce much enlarged-headiness if some of the "show girls" who have their mirrors made to order could see how it is to own a bunch of natural good looks and have real brains behind it.

What do you know?" or "Who do you know?" are either of the two prime interrogations apparently now required for admission to the ranks of a "girl show." From what I hear, "Who do you know?" has the call by a couple of Marathon distances. I have heard a great deal this season about some of the girls in musical comedies, and who they know. From reliable sources, several are quite well acquainted with some influential people, in theatricals and out of theatricals. Those outside the pale of the footlights with young ladies on their visiting lists disporting themselves behind the electric stand an excellent chance of becoming financially interested on both sides. This is one grand season for the "friend of mine." There were other days when the chorus girl who couldn't draw her salary was not looked upon as one of the great actresses of the future, but '08-'09 has it over any past session for managers receiving credit as expert choosers, with themselves always first, even at the sacrifice of a principal part.

Mr. and Mrs. Joe Hart occupied a box at the Anna Held show the other night, having just returned from abroad. Carrie De Mar, who is Mrs. Hart, said abroad she saw no more gorgeously produced production than "Miss Innocence."

The eighteenth century costume Anna Held is wearing in the second act of "Miss Innocence" is charming, and Miss Held never looked better. It is a pale blue taffeta with the bodice a pointed basque; the skirt, exceedingly full at the hips, is caught up at the left side, revealing a pink petticoat. With it is worn a shirred hood with the daintiest of pink flowers adorning it. Miss Held has lost her "Teddy

Bear" song and is singing instead "I Have a Feeling." It is of the kind Miss Held is capable of singing well.

Chas. Bigelow is singing Gus Edwards' new song, "My Cousin Caruso." When Mr. Edwards sang it at Old Vienna, Atlantic City, I thought no one could sing Gus' song like himself. I changed my mind when hearing Mr. Bigelow. I feel almost certain Mr. Edwards has one of the hits of the season in this song.

Willa Holt Wakefield is convalescing at the Gregorian, whiling away the time studying maps for a suitable country home location. When it became known Miss Wakefield wanted a country place every real estate dealer in New York swooped down upon her.

A few seasons ago when Joe Hart was putting on a review at the New York Roof, one haughty chorus girl who was "called down" for being late replied: "Mr. Hart, I'm sorry I'm late, but the service at the Waldorf is so slow." She is still in the chorus—still at the New York Theatre—and still living at the Waldorf.

Roller skating is something of a fad with Blanche Ring. During Miss Ring's engagement at Young's Pier, Atlantic City, she could be seen gliding about the rink daily. (Miss Ring sings far better than she skates.)

The women who had the honor of appearing on the first Plaza program were Edith Helena, Saharet, Rose Botti, Juliet Rose Meyer (Royal Musical Five), and very nearly, I was going to say, Julian Eltinge, but Mr. Eltinge is so manly that, unlike other impersonators in that line, you never forget he is a man. Mr. Eltinge's costumes made the rest of the women's dresses look like a bargain sale. The "Brinkley Girl" costume is a marvel. The dress a white satin directoire trimmed in buttons or brilliants, was nearly covered by an emerald green cape lined in pale blue. In the Oriental dance Mr. Eltinge closely resembles Rajah. In the black bathing suit made princess, Mr. Eltinge is simply marvelous. Can't you imagine Mr. Eltinge climbing out of those tight frocks, exclaiming, "Thank Heaven, I'm not a woman?"

Janet Bayes, of "What Will Happen Next?" is most becomingly gowned in a brown chiffon dress, quite the prettiest frock worn in that sketch in some time.

Probably velvet is the Morrissey Sisters' idea of elegance on the stage. They make three changes: first, brown velvet; second, green velvet, and last, black velvet, all having ornamentations of brilliants. The three costumes are shabby and ill-fitting.

In a most horrible shade of pink Daphne Pollard makes her entrance, and it is quite a relief when she changes to the pretty little white dress. Miss Pollard makes all other grown-up "kids" look like thirty cents.

# PARIS NOTES

BY EDWARD G. KENDREW.

Paris, April 13.

The Olympia is playing to capacity and Manager Marinelli is beaming. The revue is well worthy of the occasion, and with Ethel Levey in a leading role all the American colony is flocking to see this production. A new scene was added on Thursday, dealing with the postal strike played by Miss Levey and the comic Vilbert.

The Folies Bergere was also full, Chris Richards being the draw for the British crowds. The popular dancer will return to this hall in May, 1910. The Moulin Rouge enjoyed its share of the holiday rush as well, for all visitors conscientiously see the famous Red Mill, now a fashionable music hall, as they were wont to see the Morgue in former days.

It was from the top of the Morgue that Houdini jumped into the Seine last Wednesday, and freed himself in the water from handcuffs placed by a French detective. He is the great draw of the month at the Alhambra.

Mr. Le Cointe, present manager of the Scala and Eldorado, has opened a new concert hall named "Chantecler" in the Avenue Clichy. As I have already stated, Furey, the chansonnier, takes over the Scala September next.

M. Franck has not yet mounted "The Merry Widow" at the Apollo Music Hall. It is still promised for this month, yet it would seem that a very long run is not anticipated, as the operette "Jockey Club," by V. Hollaender, which is due at the Westens Theatre, Berlin, shortly, is spoken of as a successor in the fall. The Apollo is at present closed.—The question of constructing a theatre in the Rue Cambon is again mentioned, and it is said that the necessary money has been found.—The case commenced by the late Victorien Sardou against Le Matin for publishing a critique of a new piece from the dress rehearsal, previous to the premiere, will be brought before the French courts by his widow June 12th. The courts will have to decide whether a journal commits a

Trust to Valeska Suratt's returning to Hammerstein's with costumes more startling than ever. Her first on Tuesday, a gold gown, was worn before, but nothing like it has been seen on the stage. Miss Suratt's black velvet "Gibson" gown was very much copied, but she need not fear for this gold one. It must have cost a small fortune. The second, a white broadcloth lined in cerise, is beyond description. But I don't care for the "colored mammy's" kerchief worn with this dress. The last, a short costume, made entirely of black-headed fringe, is the most startling piece of dressmaking work around here. The foundation of this frock is simply a slip of palest pink, which leaves nothing for the imagination.

The woman of Tyler and Ward is very good looking, and is wearing at Hammerstein's this week a princess gown made of silver sequins over an orange chiffon foundation.

fault in criticising a new production before it is presented to the public.

Mlle. Fagette has a well-known name but we do not often see her on the stage. She was once at the Ambassadeurs, and then the object of a cruel skit in a revue at the Parisiana. Mlle. is now before the public, in a case she brought against the manager of the Comedie Royale. Engaged to play a certain role in "Les Deux Courtisanes," which was withdrawn at the last moment, she refused to rehearse another, and asked \$386 damages. The court gave judgment in her favor, which is a precedent for a delicate point in theatrical laws in this country.

Another interesting case will shortly be heard to decide whether a singer, playing at a local hall, has a right to sing in public in a night café or supper room after the theatres are closed.

There is evidently going to be an attempt to revive the roller skating rink in the French capital. I hear indirectly that M. Ellis, of the London Olympia rink, was here recently looking over the ground, and visited sites in the Rue Royale and the Avenue Victor Hugo, among others. The Elysée-Montmartre has advertised skating for some time, but there are not many at it whenever I have looked in at this little ball and concert room.

## FIGHT APPEAL.

Rankin D. Jones, general counsel for the Empire Circuit Co. (Western Burlesque Wheel), was in New York this week preparing to fight an appeal in the Court of Appeals upon the reversed judgment which gave the Empire Co. \$50,000 against certain Buffalo parties. The original decision favored the Buffalo people, but this was reversed.

During his presence in the city Mr. Jones likewise looked over the testimony in the Sullivan-Kraus-Empire Circuit suit which is on before a commission.

Catch "the schoolroom" at the new offices of the United. It's large enough for more than one teacher.

There was a largely attended hearing on the Voss Agency Bill at Albany Wednesday before the Senate Judiciary Committee.

## HEADLINERS NEXT WEEK.

### NEW YORK.

Pauline?, Alhambra.  
Vesta Tilley, Orpheum.  
Gould and Suratt, Greenpoint.  
"Circumstantial Evidence," Hammerstein's.  
Annette Kellerman, Fifth Avenue.  
Fred Karno Co., and McMahon's "Watermelon Girls" (joint), American.  
Jack Lorimer, Joe Welch, Rice and Cohen, Felix and Caire and Katie Barry (all sharing top line), Plaza.  
Charles J. Ross, and Saharet (joint), Fulton.

### CHICAGO.

Eleanor Gordon and Co., Majestic.  
Julian Eltinge, American.  
Fiske O'Hara and Co., Olympic.  
Jack Johnson, Haymarket.



# CIRCUS NEWS

## MILLER BROS. IN WRECK.

Chicago, April 22.

The first wreck of the circus season happened Tuesday near Perry, Okla., on the Santa Fe. Miller Bros.' "101 Ranch" was being moved when a broken beam derailed five cars. Several people were injured. Full particulars are not at hand.

## "SHADOWING" INDEPENDENT.

Tucson, Ariz., April 22.

A regularly organized "opposition brigade" of five-bill posters has been organized by the Ringling Bros. to do nothing but follow up the Sells-Floto billers and paste "Coming Soon" Ringling announcements close by all the paper displays of the independent.

The Sells-Floto show was here April 14. Their paper had scarcely been up when Ringlings' "shadowing committee" arrived in town and posted announcements that "Ringlings will be here soon." It is not likely that either of the "trust" shows will reach here before next fall.

This was the first skirmish in what is likely to be a running fight all season between the Ringlings and the independent circuses. That it will be a hard-fought battle is assured by the gameness of H. H. Tamm of the Sells-Floto outfit, who, himself a man of ample fortune, is backed up by John W. Gates, a notorious plunger, whose resources are practically unlimited.

Sells-Floto show is now in California, and it is said one of the Ringling shows is scheduled for the same territory. They may come into close opposition in the middle west during the summer.

Col. Charles Seeley's Great Bay State Circus, in which Oscar Lowande is interested and in which his whole family works, opens at Reading, Mass., May 10. The outfit is a wagon show and will play over a 10-week route without going outside of Massachusetts. The Lowande Family recently returned from Mexico, where it was a feature with the Pablonas Circus.

The Arthur Saxon Trio, Ringlings' strong act, will continue with the circus during the season.

The trains for the transportation of the Ringlings Brothers' equipment for their own circus arrived Wednesday. The tents are going up in Brooklyn to-day (Saturday). The show opens there Monday. All the artists and attaches of the circus at the Garden claim it is not a "real circus" until they see the white cloth above them.

Buffalo, April 22.

There will be no lack of out-door entertainment in Buffalo between June 19 and July 4. The Buffalo mid-summer exhibition will run during that period and at the same time Kennedy Bros.' Wild West and Holstiar & Songster's (two-ring) Circus will hold forth in the city.

R. C. Carlisle, a well-known circus agent, and a member of the Barnum & Bailey organization during its European tour, will be amusement director at Palisades Park, Fort Lee, N. J., the coming summer.

## THRILLER FOR TWO BILLS.

The engagement of Desperado for the Wild West exhibition caused some comment on Broadway this week. The circus people who have been resting under the impression the Ringling Brothers were interested to some extent in the show of the Two Bills were surprised to learn that this act, similar to that now being performed by Gadbin in the Barnum-Bailey circus, at Chicago, was accepted for the Madison Square Garden.

Sub-rosa stories say that John Ringling was not overjoyed at the booking. He intended to show Gadbin in New York next spring when one of the Ringling circuses opened. Desperado will spoil that plan, and oblige the Ringlings to seek a new feature.

The sum and substance of the talk during the past few days was that the Ringlings were hardly noticeable in the management of the Bills' show, if they could be observed in it at all.

Chicago, April 22.

A man who ought to know said this week the owners of the Barnum-Bailey Circus are John and Otto Ringling only. The other three Ringlings, Alf, Al and Charles, have no concern in the "Big Show" according to this person's information. He would not say what his deductions were based upon, nor would he admit they were merely deductions.

All the Ringling Brothers are financially interested in the Ringling Brothers' own circus, now at Madison Square Garden, New York.

The Howard Amon New Australian Shows, booked for two performances May 3 at Youngstown, O., will be the first circus of the season in that town.

Cole Bros.' circus, which opens its season at New Castle, Pa., to-day, reached Youngstown, O., a week in advance for rehearsals.

The Ringlings show has a clown band. When not playing, it is rehearsing.

## DeWOLF WITH RINGLINGS.

James DeWolf, the present general press representative for Keith-Proctor, signed this week to act as one of the three "relay story men" of the Ringling Brothers' Circus. He takes up his duties on Monday.

DeWolf fills the vacancy caused by the retirement of Tom North from the press staff. Frank Miller was slated for the place, but could not secure a release from the Shuberts.

Despite the excellent bill that is being offered, business at the Barnum-Bailey show (Chicago) is indifferently good. It is declared the Ringlings will be glad to take the circus out of the Coliseum and on the road.

The wife of Charley Siegrist (formerly of Slivers and Siegrist and the Siegrist-Silbon Troupe) died Wednesday morning in Chicago of pneumonia. Young Siegrist

is now manager of the Neapolitans, aerial act.

Jack Sutton and the Tasmanian-Van Dieman Troupe closed sixteen weeks on the Sullivan-Conside circuit and open with the Gollmar Bros Circus at Baraboo, Wis., May 8.

Charles N. Thompson, manager of the "Two Bills" Wild West, arrived in New York this week from his winter home at Sarasota, Fla.

Dan Ducro has sailed for Central America in charge of a small circus organization. One of the Lowande family is with the show as well as a dozen acts or so. They will play in the canal zone during the summer.

Dick and Albert Bell were scheduled to sail for Mexico Thursday of this week with the twelve acts they have booked to travel with the Circo Bell. The circus opens May 5 out of Mexico City and may not get into the capital during this tour. American acts were booked for twelve weeks, the circus men taking in each case an option upon a like period after the expiration of the original contract.

## PLAZA.

The "regulars" received the surprise of their vaudeville lives Monday evening upon entering the Plaza Music Hall; those who knew it not as the Germany Theatre. The Plaza walks away with the headline as the Queen Anne music hall or vaudeville theatre in the decorative scheme and general construction, though in miniature. A rather narrow entrance leads into a twelve-foot-wide lobby on the orchestra floor. Abutting on this lobby is a wall encircling the orchestra, with a narrow passageway the greater portion of the crescent. Boxes are beyond, after which the orchestra, seating about 350, reaches to the stage.

There is a mezzanine floor, and a first (or second) balcony above that. The middle section has little capacity. The upper part is quite roomy.

All over and around the decorations are superb, subdued in coloring and artistic in design, taking their centre from the large painting above the proscenium arch, by Mucha, the Hungarian.

The William Morris management was given possession of the property Saturday night last. The theatre opened as advertised Monday evening. Meanwhile two large boxes had been constructed on either side of the entresol or mezzanine balcony. There are no others, excepting a couple of dropped boxes which may have been ornaments only.

The interior of the Plaza strikes one at first glance as the New York Hippodrome, many times reduced.

A terrific thunder and lightning storm about seven Monday night may have kept some away from the opening. The house was "top heavy." It is a "top heavy" house naturally. There were a few vacant seats in the orchestra. Just what class will be drawn by the new music hall could not be gauged from the first-nighters. The Plaza is located between 58th and 59th Streets, on Madison Avenue. It is a block removed from Fifth Avenue, and is in the centre of the society homes in New York, excepting for that block. As

there are no 25-cent seats on sale evenings, the Plaza evidently expects to find its clientele among the classy set.

As a theatre, it is well adapted for this purpose. With the class will follow the tagger-ons, but the fate of the Plaza will not be decided in a day.

Smoking is permitted. A buffet bar mixes harmless concoctions. In the smoking room, there are cigarettes free to the users. A piano is also there. The retiring room for the women is a model of tastefulness.

The program Monday evening had one poor break, and did not run over well. Nothing much is looked forward to at the first performance in a vaudeville theatre, particularly one opened with the rush the Plaza passed through. The musicians worried several acts. They are playing in a pit which cramps them, obliging the bass viol manipulator to tower above his fellows, blinding the stage to many seated on the left hand side behind him. The stage crew did their duty promptly with few minor slips, appearing in sight of the audience to "strike" during Saharet's act (covering a wait) in neat white uniforms.

James F. Macdonald was programmed. He did not appear, Juliet? taking the vacancy and becoming the applause hit of the bill. Eltinge was the artistic success, and second in volume of applause, while Karno's Comedy Co. in "A Night in an English Music Hall" was the big laugh maker. Saharet pleased in the "No. 3" place, with her dances. As a dancer Saharet wins little, but on the general account, she is strong. A crinoline number at the opening seemed wasted time, though it was liked. Saharet suffered the most through the music.

"No. 2" was Edith Helena, who received a very large reception after each song; all are now recollected by everyone whenever Miss Helena's name appears. Her repertoire never changes, and the vocal violin is still featured. The Brothers De Wynne with their really novel way of working in acrobatics were a big opening turn. They have a couple of crack tricks. One is the raising by the feet of the lighter brother while he is balanced upon the soles of the feet of the man beneath.

A special drop in "one" with talk about horse races and a parodied medley finish brought Rice and Cady very little. The audience did not take to either. Fisher and Botti did much better than one might expect from an audience apt to prove discriminating. Harry Fisher and Rose Botti bear out anyone who claims it is not the quality of what you do; it's what you do.

The Royal Musical Five did nicely opening after intermission, and Juliet? appeared next to closing. Her newest imitations are James T. Powers singing "I Wonder How the Bird Knew That?" and Clarice Mayne's song hit. With Mr. Powers Miss Juliet? has secured everything but Mr. Powers' voice, the most important. As Miss Mayne the girl is short everything. It should be taken out. Juliet? is a character impersonator only. Without imitating someone in a character she is at sea. With Victoria, Lauder and Powers, Juliet? made her winning mark, but work has not improved her.

Closing the show, "A Night in an English Music Hall" did nicely. The act looks destined for the vaudeville eternity. It never fails. This is the Karno's first week on the Morris Circuit. *Sime.*

## FIFTH AVENUE.

In the weekly shift about of the program which almost invariably occurs in a Keith-Proctor Theatre after the Monday shows, Odette Valery, a holdover and one of the advertised features, found herself "No. 3." Julius Steger is the headline. Twenty-four hours or more of rain from Monday until Tuesday night had its due effect upon the Fifth Avenue attendance.

"The Musical Elephants," a pretty large act in weight, numbers and salary, opened the bill, giving the best performance yet gone through by Alfredo Rossi, the animals' trainer. Perhaps the elephants are becoming acclimated or outgrowing their dislike for either New York or vaudeville. With the animals working properly, "The Musical Elephants" is a good novelty number. The Mirza Golem Troupe, a large acrobatic act, closed the bill, giving something worth seeing at both ends.

Mr. Steger, with his new sketch, "The Way to the Heart," was the hit of the bill. There will be many widely divergent opinions regarding this piece, written by Ruth Comfort Mitchell. It is long and talky without action. There is a song running through the piece which just escapes being a masterpiece of melody. The dialog runs in duologues. It is eight minutes from the opening before the star appears. There are discourses on Capital vs. Labor a couple of times, and some reminiscences at others. Mr. Steger is undoubtedly doing the best work of his career. He is ably and capably supported by Mr. Hollingsworth in no sinecure of a role. Mr. Hearn has an elderly character, well played, and there are a couple of women in the piece. The audience expressed undeniable approval.

Claire Romaine captured the house with "I Haven't Told My Mother Up To Now," substituting "chicken" for "rabbit" in the "hit" chorus of that first-season song of hers. Another former one, "I Only Wanted to Whisper in Your Ear," gave the period to Miss Romaine's act. She sang five songs in all, doing better than Miss Romaine has been previously heard or reported in any New York house this season. But when Claire returns from London (for which town she sails next week) all thought of "song plugging" should be left behind her. It doesn't go; it doesn't help her act or reputation, and it isn't artistic, though well done, by Miss Romaine or anyone else.

Valery consumed but twelve minutes Tuesday, a gain of three over last week, some comfort and hope for the future. There is no change, either in the act, Valery, the snake or the audience. Daphne Pollard and "Kris Kringle's Dream" are under New Acts. Fred Watson and The Morrissey Sisters were on "No. 2" with little difference, at least in the dressing, from the previous appearance of the trio at this house. *Sime.*

The agents were wildly excited this week over the reported abdication of the Sultan of Turkey. Two or three assured managers they had cabled asking what he wanted to appear at the head of a "girl act" using an octet of his wives. Jack Levy is said to have beseeched Willie Hammerstein to have the Sultan open in New York May 3. "He couldn't open by then," Willie replied. "Yes he can," said Jack. "It's all right, Willie. I just had him on long distance."

## AMERICAN.

The published announcement that Jas. J. Jeffries was going to issue his deft to Jack Johnson, despite a disagreeable evening that held down the audiences everywhere else in town, packed the American to the doors. The demonstration that followed Jeffries' announcement that he would re-enter the prize ring exceeded in volume any that has been heard in a New York vaudeville theatre. Jeff's speech was as simple and direct as it possibly could be. "Ladies and gentlemen," he said, "after seven weeks of work, I am satisfied that I can get into as good condition as ever, and so I will fight Jack Johnson." Then the storm broke.

It was up to Fred Fischer and Maurice Burkhardt, following Jeffries, to start the show all over again. That they were able to pick up the attention of the audience almost at the outset and hold it without a slip to the finish speaks volumes for the merit of their offering. They are working more smoothly than at their opening in the Lincoln Square a week ago. Fischer particularly shows an improvement. The singing and piano playing runs along in a well varied routine, enlivened by several costume changes by Burkhardt for his character numbers. The intervals to permit the changes are filled in by Mr. Fischer with solos and a catchy medley of his own composition.

Altogether the show was quite to the tastes of the American crowd. Lillian Wright and her "Dancing Boys" (New Acts) started things off nicely. Minna Hurst, the ever blooming "ill. song" singer, followed. This week she has a better lot of slides and two new songs. Burrows-Travis Co. (New Acts) drew down a fair amount of laughs with an unnecessarily rough comedy sketch.

The Five Juggling Jordans have a striking routine of club juggling and a youngster that for "cuteness" has not been beaten since Birdie Millman, of the Millman Trio. The youngster is a tiny chap with a round, chubby, smiling face, and his curious little bobbing bow is warranted to captivate every woman in the house. He does some real juggling, too. The quintet were careless Tuesday evening. Scarcely any of their more complicated team formations went through without two or three slips. This should be corrected by practice. They keep up a high speed, but lose out through unevenness of execution.

Shean and Warren were a big laughing number with their "Quo Vadis Upside Down" and Charles J. Ross followed with a second comedy hit in "Chuckles." His "dope fiend" bit compares with the best line of exaggerated slang that has been heard. The Four Luby Sisters (New Acts) were not strong enough to hold up the pace, but Blake's Comedy Circus, after the opening work with the ponies, started the proceedings again.

Rinaldo accomplished the almost unbelievable feat of practically stopping the show in the place next preceding Jeffries. It looked for a minute as though the audience would force him to make a speech. Certainly the eccentric violinist is a find for Morris.

Les Jundts, equilibrists and hand balancers, held the crowd in, closing after 11 o'clock. Their brightly dressed turn has a quantity of novelty in it. *Rush.*

## HAMMERSTEIN'S.

A good average bill holds forth this week at the Big Corner, minus Rajah, the long distance hold-over of 1909. The middle of the show is well supported with standard vaudeville names, the early items fill in nicely and Pauline! in the closing place held the audience with the uncanny exhibition. Frank Morrell (New Acts) with his single blackface specialty was welcomed "home" and drew down the undoubted hit of the entertainment.

It makes no difference how much you know about the stage mechanism of "hypnotic" acts, the exhibition of Pauline! is bound to make an impression. Even the sophisticated "regulars" of the house find the act interesting. "It it's a fake, it's a mighty good one," was the common way of expressing estimates of the act back of the orchestra rail—and that's a god deal of a concession from the hardened habits of the Victoria. While it is doubtless necessary to use some serious tests to establish credulity in the mind of the audience and build up a background for the comedy at the finish, Pauline! might let that "blood test" alone. It is not at all pretty and has no place outside a medical clinic. The cataleptic demonstration is almost as gruesome! The force of the act is Pauline! He impresses his audience with his straightforward sincerity, and having won their faith, the rest is easy.

Tyler and Ward (New Acts) opened the show, followed by the Arlington Four. A well arranged routine of singing and dancing, uninterrupted by talk would make a vehicle for the boys. That part of their offering is entertaining. Their humor, however, is juvenile. The comedian in blackface does extremely well with an eccentric loose dance and two of the others supplement his efforts with capital stepping. The Hebrew comedian seems to be a newcomer to the organization. He did well enough with his character number. His talk went the way of the rest.

Rice and Prevost, playing Hammerstein's for the —th time (write your own ticket) were a big laugh all the way. Howard Prevost is there with that beautiful "lay-out" somersault, a feat that he handles better than any other straight ground tumbler coming to mind.

Jos. E. Howard and Anna Laughlin were "No. 4" and played to a mild reception. Some of their early talk has no place in the entertainment of experienced artists such as they, but the singing and the by-play toward the finish were amusing. The singing was, of course, the usual success.

Wilfred Clarke and Co., in "What Will Happen Next," came over with a pronounced hit, not the easiest of things to accomplish at Hammerstein's. There is not an instant's pause in the complications of the farce, and the odd mannerisms of Mr. Clarke kept the laughter a-bubble.

William Gould and Valeska Suratt were there with a partly revised offering, that is, revised as to two songs and Miss Suratt's frocks. The building of those gowns is a constant mystery. Their purpose is to startle and they do all of that. One of the new lot is a draped affair of white, lined with cerise satin. Cerise shoes and stockings go with it and an odd illusion of "sheath" effect is obtained by an occasional glimpse of the colored facings. Another creation of black jet over a pink slip was odd to the point of *bizarre*. *Rush.*

## 125TH STREET.

A light bill and a light house made Monday night rather wearisome at the 125th Street house. There weren't enough people in to make a real noise if they wanted to. The program was shifted upside down after the matinee, which left the batting order in a very sad state.

Alcide Capitaine, programmed to open the show, appeared "No. 2" and was received with more warmth than any other number on the bill. "The Perfect Gymnast" (that's the billing—and it goes) is a finished performer on the trapeze and her graceful figure is always a delight. It isn't all appearance, grace and finish, however, for the woman does the real work, also.

Artie Hall, programmed "No. 2," appeared "No. 5." This is Miss Hall's first appearance in the varieties after a season in other fields. She has made a mistake in not digging up something new for her reappearance. The same familiar side remarks and even the same numbers are there. The market is flooded with good singing material just now. The house didn't care for Miss Hall's dramatic recitation of a "coon" song.

Marty Healy and Anna Lloyd billed for "No. 3," opened the show. They were up against the toughest kind of going. All of the few were not in when they began. Miss Lloyd is singing "Yip-I-Addy" with plenty of life. The act was forced to finish in "one." "Slivers" Oakley (New Acts) appeared "No. 6." Binns, Binns and Binns were on "7." The rough comedy of the trio is just about to the liking of the 125th Street crowd, ordinarily. Monday was an off-day, though. The men do much that is really funny, but there are two or three bits that do not come under the heading of clean comedy. The music is of a first class brand and more could be given with better results.

"Hotel Laughland" went from "6" to "4." There have been one or two changes in the cast since the piece was last seen, without noticeable improvement. Mark Hart is now the Hotel Proprietor. It isn't his fault if he doesn't get much out of the role. The Irish character doesn't belong in the piece at all. There is also one new girl amongst the six "broilers." She needs some rehearsing, upsetting things several times during the proceedings. Ben Grinnell is the real hit of the piece. He does a corking number which received more applause Monday night than any one thing on the entire bill. Margaret Haney is a lively likeable soubrette who makes capital out of a very good number, "Where the Big Bananas Grow." There is a tramp character also in the piece that should be cleaned up. Dirty tramp make-ups are quite out of vogue.

Carson and Williard were "3," billed for "7." The German comedians didn't do as well as usual; in fact, they didn't do at all until they got down to the burlesque finish, which brought some reward.

Mme. Theresa Renz closed the show, the only act playing in its original position. It is a very pretty "sight" offering, and drew its accustomed admiration.

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Empire, Leeds, Eng.  
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Hodges & Launchmere, Crystal, St. Joe.  
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Hylands, Three, 22 Cherry, Danbury, Conn.  
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I

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K

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L

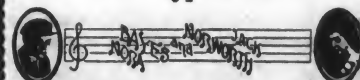
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N

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Nolan, Fred, World Beaters, B. R.  
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Norton, Mina, Dime, Walla Walla, Wash., indef.  
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O

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O'Neill, Emma, Sartoga Hotel, Chicago.  
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P

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Pryor, Billy, 63 Dartmouth, Boston.  
Pugot, George H., Runaway Girls, B. R.  
Purvis, James, New Century Girls, B. R.

Q

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Quillin, L., German Village, Columbus, O., indef.

R

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Y

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Z

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Campbell Bros., 28, Medford; 27, Enid; 29, Chick-  
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6, Geary; 7, Elk City; 8, Clinton, Okla.  
Hagley's Shows, April 27, Muskogee; 28, Talle-  
hatch, Okla.; 29, Westville, Okla.  
Hagenbeck-Wallace, April 24, Peru, Ind.  
Miller Bros., April 26, Mangum; 27, Hobart; 28,  
El Reno; 29, Alva; 30, Wichita, Kas.; May 1,  
Sallis, Kas.; 3-4, Kansas City, Mo.  
Parker Shows, 2, Sapulpa, Okla.; 9, Ft. Scott,  
Kan.; 16, Olathe, Kan.  
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Big Review, 26-28, Empire, Des Moines; 29-1,  
L. O.; 3-5, L. O.; 6-8, St. Joe.  
Bohemians, 26, Standard, St. Louis; 3, Folly,  
Chicago.  
Bon Tons, 26, Palace, Boston; 3-5, Gilmore,  
Springfield; 6-8, Empire, Albany.  
Bovary Burlesquers, 26, Westminster, Providence;  
3, Palace, Boston.  
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Broadway Gaiety Girls, 26, Century, Kansas City;  
3, Standard, St. Louis.  
Bryan's Extravaganza, 26-28, Empire, Albany;  
29-1, Empire, Holyoke; 3, Gayety, Boston.  
Casino Girls, 26, Majestic, Kansas City; 3, Gay-  
ety, St. Louis.  
Century Maids, 26-28, Empire, Schenectady; 29-1,  
Folly, Paterson; 3, London, N. Y.  
Champagne Girls, 26, Star, Milwaukee; 3, Dewey,  
Minneapolis.  
Cherry Blossoms, 26-28, Luserna, Wilkes-Barre;  
29-1, Gayety, Scranton; 3, Bowery, N. Y.  
Colonial Belles, 26-28, Lyceum, Troy; 29-1, Gay-  
ety, Albany; 3, Columbia, Boston.  
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Paterson; 6-8, Empire, Schenectady.  
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Tiger Lilies, 26, Star, Toronto; 8, Lafayette,  
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Robins, A. D.  
Richards, Chris.  
Ryan, Dan.  
Richmond, Marie.  
Rodriguez, L. J.  
Randy, H. A.  
Ruggold, Inola.  
Rosani, Mrs. Wm.  
Raymond, Melville B. (C. O.)  
Reinhardt, Cyrus (C. O.)  
Ray, Elizabeth (C. O.)  
Reynolds, Max (C. O.)  
Rice, Felix (C. O.)  
Rowley, Sam (C. O.)  
Redell, Ed.  
Rosen, E. O. (C. O.)  
Renards, The.  
Ransa, George (C. O.)  
Sherwood, Mae.  
Smith, C. F.  
Strouse, Jack.  
Stephens, Thos. F.  
Stablesfeld, Geo.  
Schols, Mr.  
Smart, Miss.  
Schulze, Henry.

Vivian, Annie.  
Valdare, Bessie.  
Vaghin, Dorothy (C. O.)  
Williams, Frank.  
Watson, Sam.  
Walton, Orval.  
Weston, Willie.  
Winchester, E. L.  
Wittschirt, Fritz.  
Wilson, Leslie.  
Williams, Leon.  
Woodruff, Henry.  
Wooler, Frank.  
Walker, Thomas.  
Whelan, Mike.  
Wiseman, Geo. H.  
White & Stuart.  
Wilson, Geo. W.  
Wolf, Lulu.  
Wells, Harry.  
Wardell, Edith.  
Waggoner, Rod (C. O.)  
Wilkinson, Mrs. O. J.  
Warren, Day & Warren (C. O.)

Williams, Male (C. O.)  
Wallace, Frank (C. O.)  
Williams, Arthur (C. O.)  
Walters, Ada (C. O.)  
Wardell, Harry (C. O.)  
Wilfred & Lottie.  
Wetherall, Harry.  
West, Ethel (C. O.)  
Wales, Elsie.  
Weikelbaum, K.  
Wilson, Mrs. Ada Lane.  
Werner, Harry.  
Wills, Nat.  
Young, Florian.  
Yonakel, Amy.  
Youngson, William.  
Young, James.  
Young, William (C. O.)  
Young, Mrs. Wm. (C. O.)  
Zarrow, George.  
Zarrow, Ed.  
Zink, Adolph.  
Zaleska, Miss E.

Dick Temple, at present with "The Moulin Rouge," will have Harry Davenport's role in "The Naked Truth" when that piece plays in England.

Vardon, Perry and Wilber have returned to the Fountain Inn, Milwaukee, where they interrupted a long run to accept a three months' vaudeville tour in the mid-west.

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## CORRESPONDENCE

Unless otherwise noted, the following re-  
ports are for the current week:

## CHICAGO

By FRANK WIEBERS.

VARIETY'S Chicago Office,  
Chicago Opera House Block.

AMERICAN (Wm. Morris, mgr.; agent, Wm. Morris).—For the guidance of those who are in dread of being bored or discomforted, they should see the show at the American this week after nine o'clock in the evening. After that time the best portion is served. The "Song Writers' Contest" is rather new here, and somewhat novel along the lines of song "boosting." The audience accepted the contest for some of the good vocalizing. Sam Trauber announced the affair, which is given under his direction. Carron and Herbert did not impress. Ina Clare does fairly well in a Harry Lander imitation, but the Scotch comedian has been imitated and abused by many so called imitators that it is now difficult for one to expect much recognition in the imitation. Miss Clare sings two other songs, meeting with ordinary success. The real show starts when the Four Mortons, in their second week, again close the first part. The happy family made several changes in songs and talk, duplicating last week's big hit. The Three Diamonds have a new violinist, as good as the other. The act was liked, and scored a well-deserved hit. May Tully is one of the important acquisitions. She gives the same series of artistic impersonations seen here two years ago, with the same versatility and cleverness. Her success was instantaneous. Cliff Gordon offered some new political talk for the second week, and scored nearly as many laughs as last week, which means a great deal, considering the perceptive "coldness" of the audience throughout the show. Ishikawa Japanese Troupe showed striking gymnastic feats. Lillian Shaffner and Co., headed the bill its hardest bump (New Acts).

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—Several numbers are attractive, and make the bill diversified. The top notcher is Harry Binger, assisted by several others, including Henrietta Byron, whose own specialty formed a part of the best entertainment. The vehicle is not very diverting. Grayce Scott, a clever actress, gave a version of "Divorces" by James Stevin. She is supported by two other players. Miss Scott proved a very satisfactory contribution and was liberally applauded. Violet King makes her first appearance. Her specialty consists of pianology and violin selections. She is talented musically, and won the plaudits. It is over a year since the Nichols Sisters appeared at this house. They have some new patter and songs, and are as jocular as ever, and came in for a good measure of favor. W. C. Fields was one of the real hits with his really clever juggling. Laddie Cliff, a young Englishman, makes his debut in this city. He is somewhat different from the other British entertainers who came here. He sings well and is an excellent dancer. Gar-telle Brothers brought furious laughter with their comedy skatolal antics, which never fails to please. Mr. and Mrs. O'Brien sang parodies and talked jokingly to the liking of their hearers. Lee Beggs and Co., in "Old Folks at Home," should have been moved farther down the bill. It is a good act and splendidly played by Mr. Beggs and three others. Flexible Fredericks and Four Readings appeared in the opening and closing, respectively.

OLYMPIA (Fred Ackerman, mgr.; agent, W. V. A.).—"The Operator," Merlan's Dags, Redpath's Napanee, Hilbert and Warren, Loney Haskell, E. Van Pelt and Co., Sue Smith, Blocksom and Burns, Burlington Trio.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—John T. Kelly and Co., Tom Waters, Castellane and Brother, Bertie Fowler, McNish and Penfold, Eddie Mack and Dot Williams, The Felots, Douglas and Douglas, Schoenwerk, Burke and Farlow, Keating Bros.

STAR (Tom Carmody, mgr.; agent, W. V. A.).—The Vindobona, White and Simmons, Woods and Woods, Olive Vail, La Mothe Trio, Elliott and West, Del-A-Phone.

COLUMBUS (Weber Bros., mgrs.; agent, W. V. A.).—Wilson Bros., Harry and Kate Jackson, Frank Tinney, Schaar-Wheeler Trio, Meehan's Dogs, Marie Laurens, Robisch and Childress.

STAR AND GARTER (C. J. Herrmann).—Hastings Show. Same as seen earlier in season. Added features are Daisy Harcourt and Mayme Remington and "Picks."

OTTAWA, ONT.

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agne Girls."

EUSON'S (Sid J. Euson, mgr.).—"Knicker-  
bockers."

EMPIRE (I. H. Herk, mgr.).—"Empire Show."

FRANKLIN (Frank Howard, mgr.; agent, Wm. Morris).—John Green, Weisz and Weisz, Woods, Kilduff and Co., Eary and Landore, Ada Melrose, Great Simmons, Thatchler and Thatchler, Kleny and Co., Smith, Evans and Williams.

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KEDZIE (Wm. Dougherty, mgr.; agent, Wm. Morris).—Geo. Croft, Elsie and Viola, Dallon and Graven, The Two Shermans, Great Fredericks, Woods and Kilduff and Co., McDonald McDonald, ENGLEWOOD (W. M. Brandon, mgr.; agent, Wm. Morris).—Billy Hobbs, The Three Oakleys, Eva De Marr, Eary and Landore, Ed. Kane and Mildred Le Roy.

BOULEVARD (Julius Welngarten, mgr.; agent, Wm. Morris).—The Beatties, Ed. Kane, Billy Hobbs, Melvin and Hammond, The Roy Sisters.

PALACE (Thoulin & Carlan, mgrs.; agent, Wm. Morris).—Great Howard, Senly and Howard, Mildred Le Roy, Dallon and Graven, The Roberts.

OGDEN (W. F. Weirlich, mgr.; agent, Wm. Morris).—Billy McGee, Great Howard, McDonald and De Marr.

THE R. C. (Roth & Cohen, mgrs.; agent, Wm. Morris).—Newsboy Trio, Elmore and Bartlett, The Two Oakes.

ROBEY FAMILY (Kane & Hendry, mgrs.; agent, Wm. Morris).—Joe Withers, Scully and Howard, Delmar and Dexter, Robey Stock Co.

SCHINDLER'S (L. Schindler, mgr.; agent, Chas. H. Doutrick).—"Ye Olde Home Choir"; Al Espe and Co., Lillian Le Roy and Co., Reid and Foster, Sweeney and Rooney, Bostwick Troupe.

NORTH AVE. (Paul Settner, mgr.; agent, Chas. H. Doutrick).—Elenore Jenkins and Co., Hutchinson, Lusby and Co., Hanlon and Clifton, Howley and Leslie, Carroll and Baker, Fern Melrose.

THALIA (Thos. Murray, mgr.; agent, Chas. H. Doutrick).—Husch-Devere Four, Buckley, Martin and Co.; Fat and Hattie Cooley, The Vaggos.

NOTES.—Fred Adams (Adams Brothers) skatolal artists, broke his left knee cap last week while performing at the Auditorium, York, Pa., and was removed to the Mercy Hospital, Chicago. It will be two or three months before he will be able to use his limb.—Vardon, Perry and Wilber are playing the William Morris time in the middle west, and expect to be booked solid for next season over a route covering the west and east.—During the hot spell the American Music Hall will be remodeled to allow an increased seating capacity of about three hundred, giving the Morris house at least 1,500 seats. The addition will be made in the balcony, which at present has one tier of boxes. Other improvements of more beautifying nature will be made.—With the American, Olympic and Haymarket closed this summer, the Majestic will again have the vaudeville field to itself. The foremost Kohl & Castle house has found summer vaudeville profitable, so much, in fact, that the best acts available during the vacation period have been booked there. The same policy will be maintained the coming summer.—Wrestling has become a prevalent feature in Chicago, especially at the burlesque theatres. The Empire was the first to set aside special nights for the manly sport, and the result was tremendous business. Sid Euson followed. Then came the Trocadero, and not to be outdone by its competitor, John J. Fennessey inaugurated the festival at the Folly. There are more champions and so called champion wrestlers in Chicago than any other city.—Lester Brown, for a number of years the chief stenographer and assistant booking agent in the Sullivan-Conslidine office here, died of Bright's disease.—"The Four English Belles," a new act, will be played on the Sullivan-Conslidine circuit this spring. The Gaudron arranged the time. The girls hail from Australia.—The Borsini Troupe had to cancel the balance of their time on the Sullivan-Conslidine circuit in order to join the Hagenback-Wallace show at Peru, Ind., last week.—Tom Linton and his "Jungle Girls" are booked for the S.-C. time in the middle west.—Carl Rettick, formerly manager of the Palace Amusement Co., Memphis, has been appointed manager of the Dallas branch of the S.-C. and International booking office, having succeeded Tom Dickey.—"Little Nemo" ends its run at the Colonial this Saturday. The company will then disband. Several will rest for the balance of the season, while others will join summer shows or enter vaudeville.—Harry Hart, who is building the new American at Cincinnati, which opens with vaudeville September 1, with bookings by Sam Du Vries, is planning to erect another in New York for next fall. The Cincinnati house adjoins the Columbia, a united vaudeville rendezvous, and the theatre in New York will not be far from the Dewey.—The champion wrestling tournament held at Dexter pavilion last Wednesday, netted the Empire Athletic Club, who promoted the affair, more than \$10,000. Of this Frank Gotch received as his share \$14,088.05, including the \$500 the Turk forfeited for appearing without gymnasium shoes, as required by the rules. The Turk, Yusuf Maimont, realized \$9,705.75 and defeat. The Turk and his manager left for their native land in Bulgaria, the latter promising to bring another wrestler here in September who will take the title away from Gotch. The champion wrestler will give exhibitions in the middle west with his partner, Emil Klank. He has given up the liontrot end of the business.—Daisy Harcourt, who is the added attraction at the Star and Garter this week, replaced Lucy Weston on the American Bill Sunday, in order to enable Miss Weston to leave for Winnipeg, where she is playing this week. Miss Harcourt gave four performances Sunday, two at each house.—"The Travelers" closed for the season last week. Others withdrew earlier than usual are the "City Sports" and "Cushie Girls," while several more are expected to end operations

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"It is quite true. Dollie Toye has a phenomenal voice, a wonderful voice. Her vocal apparatus must be abnormally constructed to produce such extraordinary tones, tones which the writer of this has never heard duplicated since the days of Mrs. Howard Paul of years ago, when she travelled through the British provinces giving imitations of Sims Reeves, the famous tenor."

"But Miss Toye's tenor singing is stronger and more vibrant than was Mrs. Paul's. Yesterday she sang in a

clear soprano the Mascagni 'Intermezzo' in the wings. Then she came on the darkened stage, while another and heavier voice was heard in 'La Donna e Mobile,' ringing with the true Italian timbre. Everyone expected a duet, but as the final cadence swelled out into a burst of manly effort, the lights were suddenly turned on, when lo! and behold! it was the voice of a girl, plainly in evidence, and completely astonishing everybody with the ability and quality of the male utterance."—Winnipeg Tribune.

"More than usual interest attaches to the engagement of

Dollie Toye. She has an absolutely unique voice, singing, not only as an ordinary female vocalist does, but in the deep bass, as well as the strong tenor of a man. It is a most extraordinary combination, and one which must be heard to be thoroughly understood. With one's eyes shut it is absolutely impossible to believe that a woman is singing with the impassioned tones of an operatic tenor. It is quite unlike the ordinary "female baritone," and Miss Toye is likely to become one of the big drawing cards this week. She sings selections from grand opera and ballads."—Winnipeg Free Press.

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within the next two weeks.—It is reported that  
"Miss New York, Jr." and "The Travelers,"  
the two Western Wheel shows, owned by Her-  
mann Febr and William Fennese, will be or-  
ganized in New York instead of Chicago, this  
summer.

## SAN FRANCISCO

By W. ALFRED WILSON.

ORPHEUM (Martin Beck, gen. mgr.; agent, di-  
rect).—Week 11: Mlle. Zelle de Lussan, head-  
liner, stunningly arrayed, her voice still show-  
ing some trace of her late affliction, but she  
went with a vim. Dunlap and McCormack have  
a rather melodramatic playlet in "The Night  
of the Wedding," that passed in average fashion.  
Gordon and Marx, German comedians, had an  
easy time. The Sandwina, athletic routine, were  
also new for the week. The hoodlows were Ed-  
ward Barnes, S. Miller Kent and Co., Faye, Mil-  
ler and Weston, Joly Violetta.

NATIONAL (Sid Grauman, mgr.; agent, S.-C.  
Archie Levy).—"Little Hip," the diminutive ele-  
phant, was wildly heralded, and proved strong  
drawing card. Balance of the bill made up with  
singing numbers in excess. Of these, Rose Ste-  
vens had the cell. Possessing an exceedingly  
pleasing voice and well chosen selections, she was  
obliged to respond to several encores. Mueller  
and Mueller and The Atlantic City Four, even  
break. The Wertenburg Bros., foot jugglers, de-  
cided hit, nothing of their class having shown  
here. The Ann Crews Co. had a rather loosely  
constructed playlet, "My Lady Raffles," saved by  
a strong dramatic situation at the close. Glorine,  
spectacular dancer, also.

EMPIRE (W. Z. Tiffany, mgr.; agent, W. S.  
O. S. Burns).—"Prince Albert," educated horse,  
the heavy-faced type; The Lucy Lacer Trio,  
singing number, scored heavily. Marty, comedy  
juggler, some novel tricks, and well liked; Kittle  
Duo, in selections on Scottish instrument, went  
in average fashion; Bob Housely and Edith Rus-  
sell, comedy offering; Seymour and Dupree, me-  
lange of song, dance and high jumping, won a  
favorable verdict; Johnson, ventriloquist, com-

## DENVER

By HARRY X. BEAUMONT.

VARIETY'S Office,  
Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.; agent,  
direct).—Week 12: Claude Gillingwater and Co.  
in a delightful skit, head; Will Rogers, sensa-  
tion; Imro Fox, conjurer, hearty reception; Wil-  
son and Heloise, excellent gymnastic act, scored  
heavily; Mr. and Mrs. H. H. Clarke, banjoists,  
well liked; Amoros Sisters and The Sisters Milch  
completed. Business excellent.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent,  
direct, W. S.).—Bill headed by Kid Gabriel and  
Co., poses of painting's paintings, a novelty,  
and one of the biggest drawing cards of the sea-  
son. Kid Gabriel, a well-known "cow-puncher,"  
and a company of two present the act. One fel-  
low in cow-boy dress, explains the pictures.  
Aisace and Loraine, spectacular musical novelty,  
accorded second honors. Earl and Bartlett, in  
"O'Brien from Galway," the laughing hit. Clar-  
ance Oliver, with some refreshing stories, was a  
welcome relief from the stereotyped monologist.  
Silent Tait and Anne, in "Magic, Mirth, and  
Mystery," good number. Business excellent.

TABOR GRAND.—Burns-Johnson fight pictures  
to fair business. Prices, 25 to 75, considered too  
high. Pictures not any too clear.

## BOSTON

By ERNEST L. WAITT.

VARIETY Office, 69 Summer St.

ORPHEUM (Lindsay Morrison, mgr.; agent,  
William Morris).—George Primrose and Co.,  
headlined, fine act; Katie Barry, original, amus-  
ing; Eugene Torre, operatic singer, excellent;  
Three Saytons, contortionists, remarkable, with  
novel setting; Alf W. Loyd's Dogs and Horse,  
excellent act; Girard and Gardner, unusually  
laughable; Dixon, Bowers and Dixon, Rube act,  
capital; Autin Bros. and Reid Sisters, fair;  
Walter James, impersonator.

KEITH'S (Geo. Clark, mgr.; U. B. O. book-  
ing).—Funny as "From Zaza to Uncle Tom"  
was, Will H. Murphy has a better one in "The  
School for Acting"; Clifford and Burke, black-  
face, good; "Night with the Poets," better than  
ever; Marie McInton, head over Golden Troupe,  
Russian singers, dancers, excellent; Gus Will-  
iams, good stuff well done; Wormwood's Dogs  
and Monks; Josephine Davis, Ymamamoto Bros.  
complete fine bill.  
GLOBE (R. P. Jeannette, mgr.; booking di-

rect).—First week's bill, Todeska-Keating Trio,  
cyclists, remarkably good act; Barker and Barker,  
dancers, Juniper and Hays, eccentric s. and d.,  
good; Jack Chahane, Alfred Caproni, Florence  
Mann, singers.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B.  
O.).—This week's bill is a good one. With one big  
laughing act it would have been much better. The  
improvement in the orchestra has had a beautiful  
effect on the acts. Marselles, contortionist, open-  
ing, and well received. "A King for a Night,"  
by Conroy, Le Maire and Co., pleased. Mabelle  
Adams is an accomplished violinist. Her act might  
be cut at least one number. T. Roy Barnes and  
Bessie Crawford brightened things up with a  
comedy sketch. "Joyland" made a firm impres-  
sion. Charley Kenna, "The Fakir," scored the  
big laughing hit. Valerie Bergere and Co. pre-  
sented "The Morning After." It is a cleverly  
written story with the stage vs. society as its  
theme, admirably suited to Miss Bergere's tal-  
ents. Raymond and Caverly got through nicely.  
The Four Harveys in the closing position still de-  
serve a place at the top of acts of this kind.

UNIQUE (W. D. Hall, mgr.; agent direct).—  
Excellent bill, with the O'Neill Trio carrying off  
the honors. This act—three men—substituted for  
the Lawrence Sisters Monday and made good from  
the start with singing and dancing and a tam-  
bourine and bone duet for a finish, which scored  
the proverbial riot. The act only needs a little  
brushing up to be ready for the big time. Next,  
John J. O'Brien got the big share of the applause.  
He sings only, handling two or three well worn  
numbers, but puts them over in good shape and  
could have stayed longer. "Princess Bonita," a  
trained horse, went through a series of ordinary  
tricks. The horse was very nervous on Monday  
and was not helped any by the poor handling of  
the man. The latter in young and needs to im-  
prove his part of the act, also his use of English.  
The Gotham Comedy Four was the advertised  
headliner, but the Alabama Four, colored men,  
were substituted. A straight singing turn pleased  
mildly. Rose and Stevenson did well with their  
acrobatics. The comedy efforts were old style  
and forced. The act needs improving along this  
line. Emery and Nodine pleased with some sing-  
ing. The man stays too long at the start. The  
woman is necessary and should get there sooner.  
Doll Farlardeau is styled a character comedian.  
"Doll" sings in a shrill voice and, thinking herself  
a comedienne, has a lot of fun for herself "kid-  
ding" the piano player. Stop kidding "Dolly"  
and get to work. Sam Howard, Hebrew char-  
acter singer, got through nicely. He has adopted  
Pat Rooney's "Yiddish Gasotaky," but is not  
near enough to it to be considered close. Mabelle  
Bother is frank in billing herself "The Girl With  
the Tiny Voice," and just as good as she is  
modest. The house liked her very much. Rodgers  
and St. Clair have a comedy skating act well  
suited for this kind of entertainment and pleased  
with it. Several reels of pictures.

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"THE GIRL FROM THE BLUE GRASS."

The place of Willa Holt Wakefield was admirably taken by Miss Virginia Sargent, a singer.  
—Brooklyn Citizen, April 18.

A hit was made by Miss Virginia Sargent, whose name did not appear on the programme, who sang and acted cleverly some really up-to-date lyrics. —Brooklyn Times, April 18.

Tremendous success at the Fulton Theatre, Brooklyn, Week April 18.

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La Petite Lulu executes the most difficult dance on her toes and with greatest of simplicity.  
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Dixie Kida, Richey W. Craig, Altus Brothers, Nellie Burt, Hoyt and Wiltale, Harry Lamont, Morgan Brothers, Ben Hilbert, Mandy Gilbert. Several new pictures shown.

STANDARD (C. L. Kinsley, mgr.).—Tony Baker, Reuschling and Co., Vokes and Smith, Burke and James, Minnie Neal, Howard and Howard, White City Trio, and pictures.

PARK (Thomas Dougherty, mgr.; agent, M. W. Taylor).—Tamabaska's Birds, Kimlahu, Jap act; Nelson, juggler; La Rue and Miley, The Aldines, Elmer Trullitt, Arthur Krona, Monahan and Sheehan, Francesa Gracey and Co. Business very good.

GRAND OPERA HOUSE (George Metzel, mgr.; agent, M. W. Taylor).—Flaher and Fisher, De Chaut's Dog Circus, Six Correlas, Norris and Wiley, Lottie Dwyer. Evening shows drawing capacity.

PEOPLE'S (agent, M. W. Taylor).—This house exchanges acts with the Park and Frankford houses, the week's bill including Gilmore and Lamoyne, Smith and Deane, Arthur Krona, Monahan and Sheehan and Francesa Gracey and Co.

LIBERTY (R. H. McFarland, mgr.; agent, U. R. O.).—Svengali, hypnotist, special feature; Princess Suzanne, Dale and Boyle and Satsuda Japanese Troupe. Business continues big.

NINTH AND ARCH MUSEUM (Norman Jeffries, mgr.; agent, direct).—Rajah, Oriental dancer, holds over as the headliner. The Allens, F. J. Holey, Bob Warren, Jones and Lee, Georgia Minstrels, Ajas, Daisy Aulio.

GAYETY (Eddie Shayne, mgr.).—"English Folly."

BIJOU (Sam Dawson, mgr.).—Pat White and his "Gaiety Girls."

TROCADERO (Charles Cronwell, mgr.).—"The Brigadiers."

CARINO (Ellas & Koenig, mgrs.).—"The World Roasters."

**ST. LOUIS**

By FRANK E. ANTENGER.

OLYMPIC (Pat Short, mgr.).—Though DeWolf Hopper nightly is called upon to recite "Casey at the Bat," it is not because "The Pled Piper" is lacking in any of the elements of delightful, clean and melodious entertainment. It only provides the best part Hopper has had for several years. In Florence Nash he has another Marguerite Clark. Will Cameron is as funny as ever, and there is a large, resplendent cast and chorus to fill every nook and corner of the play and stage. The scenery and costumes are lavish.

GRAND OPERA HOUSE (John Fleming, mgr.).—"Buster Brown," old enough to have outgrown his childhood days and pranks, but seemingly still popular, is again at the Grand. The production is not changed materially, save that the music has been varied and brought up to date. Master Rice has the title role, and Jack Bell is Tike.

AMERICAN (Sol N. Oppenheimer, mgr.; agent,

W. V. A.).—Flske O'Hara heads, and scored a marked success. Another sketch is "The Hoosier Girl," by Kate Watson, Gaa Coban and company. The balance of the bill includes Adams and Alden, pianolog, fair; Grace Wilson, comedienne, good; The Mosart, snow shoe dancers, novel; the Bonsett Family, acrobats, high class; Julius Tannen, monologist, popular; Cooper and Brown, billed as comedians, but hardly that.

COLUMBIA (Frank Tate, mgr.; agent, W. V. A.).—Eleanor Gordon and Co., in "Tips on Tap," headline; Joseph Sullivan shares the honors as leading man. Mabel McCane, St. Louis' youngest and one of its fairest musical comedy stars, returns and is a favorite. Lew Bloom has a fresh budget of songs and stories. Other cards are John Ransome, with "Richard Croker's Visit to Our Town"; Harris and Cartmell, light and airy; Piccolo Midgots, old, but still meeting with some favor; Doherty Sisters, fair; Gillman and Murray, blackface entertainers, and Frank Le Dent, who juggles.

STANDARD (Leo Reichenbach, mgr.).—"Follies of the Day" is a banner show.

GAYETY (O. T. Crawford, mgr.).—"The Jersey Lilies." It is a good all around attraction.

NOTES.—Telegraphic advices from San Bernardino, Cal., tell of the marriage of Clarence Warren Brown, a St. Louisan, and Ida C. Ferngren, of "The Blue Moon" company. Neither are recalled here.—The Consolidated Construction and Amusement Company has been formed to establish a chain of moving picture shows

throughout the States. Wm. H. Miltenberger, Vital W. Garesche and Samuel Brandon are the incorporators.—Two circuses are billed here. Rice Bros. begin a week April 17, and Barnum & Bailey are due next month. The latter's car No. 1 has been through, as evidenced by many big boards.—So far the greatest secrecy is being maintained as to the plans for the two theatres in Delmar Garden. The official staff has been given out, and it is known that a new dramatic theatre is in course of construction, but plays and stars are not announced. There will be a gate at Delmar with an admission price of ten cents, probably.—The staff for John C. Jounopoulo includes Dan S. Flabell, now manager of the Garrick Theatre, to be in charge of the pavilion playing musical shows; D. Russell, now manager of Imperial Theatre, for the dramatic theatre at Delmar; Jack Kearney, for years press agent, again in that capacity, and Frank Stammers, stage director of the opera company.

**BALTIMORE**

By GERARD C. SMITH.

MARYLAND (Fred C. Shanberger, mgr.; agent, U. B. O. Monday rehearsal 10).—Eva Tanguay, the S. R. O. comedienne, is playing to enthusiastic audiences. Bimm, Bomm, Brrr, amusing. Walter Law, in "At the Threshold," clever sketch, well acted. John McClosky, singer, good voice but poor selections. Howard and Howard, very good.



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**THE SELIG POLYSCOPE CO.**  
45-47-49 Randolph Street, Chicago, Ill.

Onnetti Sisters, excellent aerial act; Sam Watsons barn yard, most amusing.

VICTORIA (Pearce & Scheck, mgrs.; agent, Wm. Morris).—Jolly Lakens, musical, won applause; Shedman's Dogs, well trained; Seller Trio, acrobats, astounding; Yackley and Bunnell, good. Gordon and Gervaise, duettists, found favor. Bertha Aml, soloist, good voice. Texarkana, clever little miss, sings and dances well. Wilson and Rich, comedians, good.

MONUMENTAL (Monty Jacobs, mgr.).—"Avenue Girls."

GAYETY (William L. Ballauf, mgr.).—Irwin's "Majestics."

BLANEY'S (Ollie Ballauf, mgr.).—Hampton's Goose, Dog, Cat and Monkey Circus, amused; Helen Murray, singer, won just applause; Lake and Sarge, character comedians, fair; Kama Kichi Troupe, Japs, very good.

#### ATLANTIC CITY, N. J.

YOUNG'S PIER (Agent, U. B. O.).—Hal Davis & Co., in "Pals," well received; Strickland, rube comedy musician, hit; Nellie Beaumont (New Acts); Bandy and Fields, good; Herbert Cyril, good; Lane and O'Donnell, acrobats, agent; Reed and St. John, musicians, good.—SAVOY (Harry Brown, mgr.; agents, Wesley & Pincus).—Seven Abachi, Arabian whirlwinds, acrobats, very good; Farnow, Willis and Ramsley, went big; Alice Lorette and Dog, good; Mathews and Harris, good; Cavanna, wire, good; Von Hoff, mimicry.—CRITERION (W. A. Barritt, mgr.; agents, Wesley & Pincus).—Joe Welch, hit; Smiri and Kesser, excellent; Vox, English ventriloquist, very clever; Tony Hart, monolog, good; Johnson and Hart, hoop rolling act, good; Kesko and Fox, good.—STEEPLECHASE PIER (E. L. Perry, mgr.; agent, B. A. Meyers).—Le Renzo and La Due, acrobats, good; Wroe Duo, good; Bob Hyde,

rube comedian; Hattie Dixie, songs; Louis Winsch, ill. songs; m. p.—MILLION DOLLAR PIER (J. L. Young, mgr.; agent, N. Jeffries).—Winston's Sea Lions; Swan's Alligators; Fred Primrose; m. p.

#### BEAUMONT, TEX.

LYRIC-MAJESTIC (Rupert Cox, mgr.).—Tokio Murato, very good; Kelso and Sidney, very clever; Minnie St. Clair, excellent; Parrish and Delnc, character singing, very good; Ted Lenore, went big.

#### BELLAIRE, OHIO.

OLYMPIO (E. D. Howell, mgr.; agent, Gus Sun).—The Misses Excela and Franks, best bag punching and contortion act here this season; Joseph Maddern and Co., well liked; Kirkpatrick, good; Wilson and Wilson, hit of the bill.

#### BUTTE, MONT.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 10: Fine bill. Lillian Burkhardt and Co., superb presentation of capital playlet; Marshall P. Wilder, scored immense hit; Countess Rossi and Mons. Paul, very good; Lulu Benson Trio (Ward and Webber), s. and d., excellent; Flo Adler, pleased with songs; Diericky Brothers, strong men, fine; Cos and Boyd, fair.—EMPIRE (L. M. Quinn, mgr.; agent, W. S.).—Week 11. Smi-Letta Brothers, triple bar, very good; Knight and Benson, fair; Wenrick and Waldron, s. and d., good; Dastie Thorne, soprano, a hit.—FAMILY (Newton Crawford, mgr.; agent, S.-C. direct).—Mr. and Mrs. Arthur Forbes and Co., "A Wild Rose," very fine; Morton and Allen, "Rehearsal," good; Harry Burgoyne, pleased;

Saous, good novelty.—NOTE.—The benefit given at the Broadway 17 by Theatrical Men's Association consisted of seventeen acts contributed by variety artists from Butte theatre, complete success.

#### CHARLESTON, S. C.

MAJESTIC (Geo. S. Brantley, mgr.; agent, Geo. Greenwood).—Pools and Lane, sharpshooters, good; Fred W. Kennedy, trick pianist, excellent; Four Andersons, comedy, fine.—THEATRIUM (Geo. S. Brantley, mgr.).—W. L. Rogers, vocalist, excellent, and m. p.—IDLE HOUR (Geo. F. Brantley, mgr.; Sullivan-Comdine, agents).—Week of April 19: Alley and Thorpe, comedy singers and dancers, fine; Roe Reeves, comedian, good; Three Gliden Sisters, s. and d., fine; Don H. Gesterfield, vocalist, excellent.—NOTE.—George Glinda, manager of the Olympic Theatre, one of the vaudeville houses of this city, left here this afternoon for Jacksonville, Fla., where he will open a vaudeville house. He will still be connected with the Olympic.

J. EHRICH'S MESSERVY.

#### CINCINNATI, O.

By HARRY REES.

VARIETY'S Central Office,

107 Bell Block.

LYCEUM (W. D. Crose, mgr.; agent, Gus Sun. Sunday rehearsal 11).—Guy's Minstrels, for this class house, good. Guy and Francis, musical, fair. Onthank and Blanchett, athletes, very good. Kennedy and Peltier, dancers, clever. Eagle Comedy Quartet, sing fairly well.

COLUMBIA (H. M. Ziegler, mgr.; agent, W. V. A. Sunday rehearsal 10).—Cycling Zanoras, nothing new. Leo Donnelly, good; Felice Morris and

Co. in "The Old, Old Story," poor sketch, admirably acted. Marvelous Millers, dancers, went extremely well. Happy Jack Gardner, always goes big in Cincinnati. Gus Edwards' "Kountry Kims," big hit. Trizie Frigansa, very big hit. Kuduras, Japs, good.

STANDARD (Frank J. Clements, house agent).—"Parisian Widows."

PEOPLE'S (James E. Feunessy, mgr.).—"The Thoroughbreds."

#### CLEVELAND, OHIO.

KEITH'S HIPPODROME (H. A. Daniels, mgr.).—The Circus is on its second week. The new features are De Renzo and Ladue, good revolving pole act; Lapo and Benjamin, clever comedy acrobats; Frank B. Miller in a hurdle act with a dog which is just breaking in; Hassan Ben Ali's Arabian acrobats are the best seen here; Robert's Bears, Dogs and Monkeys, fair; Brothers Damm, acrobats of note; Mario Trio, aerial bar act of class; The Four Baltus, athletes of much strength; La Titcomb, in her novelty art equestrienne act; The Renard Trio, acrobats, who do stunts with their teeth; Alber's Polar Bears; Signor Arcaris and wife, knife throwers; Van Cleve-Denton and his Mule Pets, and Powers' Elephants are still retained. Among the new freaks, Johnny Webb, three years old and weighing a hundred and twenty-five pounds; Allstarre Wilkie, a Scotchman with a ten-foot beard; Randion, the armless and legless wonder.—GRAND (J. H. Michael, mgr.; agent, U. B. O.).—Perry, the Human Frog, clever Hattie Harris, fair; Three Morrisies, good acrobats; Sam Goldman, Hebrew comedian; Copeland and Jones, s. and d., fair; Herr Schmidt, in a daring cycle act.—EMPIRE (Geo. Chenet, mgr.).—Al Reeves' Beauty Show.—STAR (Drew & Campbell, mgrs.).—Miner's Americans.



Trade Mark

# BIOGRAPH FILMS



Trade Mark

Released April 26th, 1909

## "LUCKY JIM"



LUCKY JIM.

Jack and Jim are chums, but are both desperately in love with Gertrude. Jim wins out and marries Gertrude, and poor Jack as he views the wedding sighs forth, "Oh! Lucky Jim, how I envy him." But he doesn't know, Gertrude, besides being a bad cook has a bad temper, and when he kicks at the food he receives various articles of table furnishings at his head. Jim dies a victim of acute indigestion, and Jack is free to marry the widow, which he does. The same treatment is handed poor Jack, and as he views the mourning-draped portrait of his predecessor, he murmurs, "Oh, lucky Jim, how I envy him."

LENGTH, 502 FEET

## "TWIN BROTHERS"

A very funny comedy of two brothers who go out into the world to seek their fortunes. They go in different directions, but are finally reunited in singular manner. After various episodes they are reunited while playing the parts of wild animals in adjoining cages at a dime museum on the Bowery.

LENGTH, 437 FEET



'TIS AN ILL WIND THAT BLOWS NO GOOD.

Released April 29th, 1909

## "'TIS AN ILL WIND THAT BLOWS NO GOOD"

An Interesting Comedy Drama of Freakish Fortune.

Tim Noonan and Mary Flinn are sweethearts. Both are employed in a box factory, but Tim arouses the ire of the boss and is discharged. Things go badly with him and he is finally down and out and evicted from his boarding place. Driven to desperation through hunger he steals a piece of pie from a restaurant. He is chased and enters a vacant house, where he overpowers the pursuing policeman and takes away his cap and coat, in which he manages to escape the rest of the mob. Thus garbed he is approached by an Italian woman, who demands his help as her husband is at home wildly drunk, and threatens to kill them all. Here is a predicament. However, he goes and succeeds in hauling the fellow to the station house. He proves to be a desperate and much sought for criminal, so Tim is rewarded for his bravery by a position on the force. He then goes and claims Mary as his bride.

LENGTH, 876 FEET

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REPRESENTATIVE ARTISTS

# FRED KARNO'S Comedians

Mgr. ALF. REEVES.

WEEK APRIL 26, AMERICAN MUSIC HALL, NEW YORK

## WILLA HOLT WAKEFIELD

SONG READINGS.  
WILLIAM MORRIS CIRCUIT.

## Lillian Hale and Co.

Presenting "THE PHANTOM RIVAL," Written by  
SAGER DEAN

HELLO!

SAY!!

LISTEN!!

### CHARLOTTE TOWNSEND

The ORIGINAL Total Switchboard Girl.

UNITED TIME.

ALBERT SUTHERLAND, Manager

## GEORGE ARMSTRONG

Billiken, idol of perpetual bliss, has nothing on George Armstrong, "The Happy Chappy," at the Orpheum this week. Armstrong is in a class by himself, and brought down the house. Not until he had delivered his full repertoire of funny parodies was he allowed to leave the stage. He received about five encores and then was obliged to make a little speech.—Harrisburg Star-Independent, April 20, 1909.  
WEEK APRIL 26—ORPHEUM, READING, PA. ALF. T. WILTON, Agent.

Another sparrow in the woods was caged by Reich and Plunkett, "THE DEMENTED JUGGLER."

## FRANK

## LEDENT

Easily the big hit of the bill this week (April 19), Columbia Theatre, St. Louis.

Le Dent is putting a dent in the Orpheum Bills.

Week April 26—Orpheum, Memphis, Tenn.

## 4 Musical Cates 4

America's Most Meritorious Musical Act

FEATURING

FRANK B. CATE, CORNET VIRTUOSO.  
WALTER H. CATE, WORLD'S GREATEST SAXOPHONE SOLOIST, AND "SEMIRAMIDE OVERTURE."  
F. LISZT'S "SECOND HUNGARIAN RHAPSODY," ETC., ETC., ETC., ON THE XYLOPHONES.

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AGENTS AND MANAGERS, IF YOU DO NOT BOOK OR PLAY THE BEST DO NOT BOOK THIS ACT. WE WILL FORFEIT ALL CLAIM TO SALARY ANY TIME TO ANY ONE PRODUCING THIS ACT'S EQUAL. ADDRESS CARE VARIETY, NEW YORK CITY.

THE MINSTREL WITH THE VOICE

## Frank Coombs

AND

## Muriel Stone

"THE LAST OF THE TROUPE"

APRIL 26, ORPHEUM, SPOKANE.

WEEK MAY 3, ORPHEUM, SEATTLE.

## LOUIS E. MILLER AND CO.

BOOKED SOLID TO 1910.

## BOB RICHMOND

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Address 374 Central Park West, New York.

We challenge Jake Starnard to walk  
"At Hickory Crossing"

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Vaudeville

# CHARMION

Most Perfectly Developed Woman in the World

WEEK APRIL 26, POLI'S, WATERBURY

PAT CASEY did the booking

## JOHN B. HYMER

ASSISTED BY ELSIE KENT AND COMPANY OF TEN IN

"THE DEVIL AND TOM WALKER"

IN PREPARATION, "10, 20 AND 30."

Direction, JACK LEVY.

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Equipped with improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's patent), Asbestos Covered Wire Connections, new improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for Mechanism, including Adjustable Bicycle-steel Legs to extend over 5 feet high. **\$150**

**LUBIN MANUFACTURING COMPANY**  
926-928 Market St., Philadelphia, Pa.

RELEASED APRIL 26th

**"WHY THE MAIL WAS LATE"**

A thrilling story of an Indian mail carrier who delivered his mail so mortally wounded.

LENGTH, 610 FEET.

**"INVENTIONS OF AN IDIOT"**

Whoever would have thought that we see realized the inventions of a human incubator, a flying automobile and the solution of a jig saw puzzle?

LENGTH, 295 FEET.

RELEASED APRIL 29th

**"BOYS WILL BE BOYS"**

A comedy film full of laughter making quality.

LENGTH, 595 FEET.

**"THE HOUSE OF TERROR"**

When the country folks broke into the house they thought they would prevent a murder, but the only thing that was murdered was the music of an opera presented by an amateur opera company.

LENGTH, 280 FEET.

**EVANSVILLE, IND.**

MAJESTIC (Edwin Raymond, mgr.; agent, Western Vaudeville Assn.).—Good show, including E. A. Martin and Co., good sketch, "The Man From Out There"; Johnson and Payne, good musical team; Chester and Grace, good juveniles; Jack Hawkins, athlete.—ORPHEUM (Chas. Sweeton, mgr.; agent, Southern Vaudeville Assn.).—Noodles Fagan won out with his singing; Armand Melnotte, wonderful double voiced vocalist; Juggling Mathews, striking feats in juggling.

OBERDORFER.

**DAYTON, O.**

LYRIO (Max Hurtig, mgr.; agent, U. B. O.)—Aerial Buds, good; Lillian Ashley, fair; Griff, pleasing; Gaston and Green, big hit; Clemens Brothers, laughing hit; Smith and Campbell, very good; Clermont's Circus, good. Lyric dark. Opens 26 with pictures.—LAKEVIEW PARK (J. Kirk, mgr.; agent, Gus Sun).—Bufford and Chain, fair; Ollie Jackson, good; Harry Spencer, big applause; Corners Troupe, very good.

B. U. MYERS.

**FT. WAYNE, IND.**

TEMPLE (F. E. Stouder, mgr.; agent, W. V. A.).—Will Bradley and Co., "The Gypsy Wayfarers," singing, hit; Mabelle E. Eminger, comedienne, pleasing; The Four Masons and Corinne Frances, "A Country School," went big; Billy Mann, blackface, good; Buckeye Trio, acrobats, fair; Petching Bros., musical, excellent; Ilda Schnee, ill. songs, fine.

H. J. REED.

**FORT WORTH, TEX.**

MAJESTIC (T. W. Mullaly, mgr.; Inter-State direct).—Week 12: Adams and Dog, clever; Al H. Tyrrell, blackface, very good; Ellery and Rainford, playlet; Hallen and Hays, good dancers; De Witt Young and Slater, novel juggling; Chas. Sharp, monolog, and Svingali, the hypnotist.

F.

**GALVESTON, TEX.**

MAJESTIC (Tom Boyle, mgr.).—Week 12: Swor Brothers, headliners, fair impression; Wolf Bros., acrobats, passable; Chevalier Albert L. Guille, tenor, excellent; Dean and Price, bit of bill; Minnie St. Clair, comedienne, and Ted Lenore, parodist.

KNOX.

**HOBOKEN, N. J.**

EMPIRE (A. M. Bruggemann, mgr.; agent, U. B. O.).—Good show, headed by Nat Willis, big hit; Mr. and Mrs. Jimmie Barry, capital rural skit; Melville and Higgins, old favorites; Walter Lewis and Co., good sketch, "A Baby Grand"; Walter Daniels and Co., protean offering, clever; Morrissey and Ayer, songs and piano; Spissel, Meers and Adolph, comedy acrobats, good.—GAYETY (Chas. Franklyn, mgr.).—Vanity Fair Burlesquers in "Bokenia," good show.—LYRIO (N. M. Schenck, mgr.).—Wilson Franklyn and Co., funny sketch, "My Wife Won't Let Me," and others.

JOHN KAY.

**MILWAUKEE, WIS.**

MAJESTIC (James A. Higler, mgr.; agent, U. B. O.).—Edna Aug, headliner, original monolog; Mazie King and four dancers, novel act; Temle Quartet, pleasing; Sisters Athletas, wonderful gymnastics; "23 23d St.," by Carlton and Thorn, entertaining; "Turning the Tables," lively Western act, by Evans and Lloyd; Quinn and Mitchell, very good; Mabel Lynn and Wm. Marquis appear in mandolin and violin numbers.—CRYSTAL (F. B. Winters, mgr.).—Three Ottmans, fine acrobatics; Fred and May Waddell, comedy juggling; John and May Burke, clever.—GAYETY (S. R. Simmons, mgr.).—"The Tracadero Burlesquers."—STAR (P. Trotman, mgr.).—"Sam T. Jack's."

HERBERT MORTON.

**MONROE, LA.**

GRAND STREET (J. A. Lamon, mgr.).—Busby and Williams, comedy sketch, 11-14, good; Wilburn and Harrington, "Fun in a Kitchen," 15-17, good; Jennie Davis, ill. songs, good.

JAB. B. GRAMBLING.

When answering advertisements kindly mention VARIETY.

**Gaumont Films**

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Tuesday, April 27th, 1909

**"The Automatic Monkey"**

Comedy, Approx. Length, 324 ft.

**"How They Propose"**

Comedy, Approx. Length, 292 ft.

Release, Saturday, May 1st, 1909

**"Before and After"**

Comedy, Approx. Length, 357 ft.

**"Two Ladies and a Beggar"**

Approx. Length, 690 ft.

**"An Unwritten Letter"**

Drama.....Approx. Length, 1,060 ft.

**Urban-Eclipse Films**



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**NOTICE.** Owing to a delay in the receipt of foreign shipments of Urban-Eclipse film we will this week release three reels of Gaumont subjects, but during some subsequent week we will release two reels of Urban-Eclipse and but one reel of Gaumont subjects.

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**Netta Vesta**SINGING COMEDIENNE.  
ORPHEUM CIRCUIT.Direction JEMIE JACOBS,  
1188 Broadway, New York City.**THOS. J. RYAN-  
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BUSY, THANK YOU.

**Will Stanley**"The Jew" with Fred Karno's Co. in  
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Scoring a tremendous hit everywhere.**The 3 Lucifers**Novelty Dancers and Comedy Eccentrics.  
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With the Chihuahua Dogs.

Orpheum Theatre, Yonkers, this week.

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**BUSH and PEYSER****RAYMOND and HARPER**

"KING AND QUEEN OF HARMONY LAKE."

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Address care EDWIN FISHER, SEATTLE.

**MORRIS MANLEY and  
DOLLY STERLING**Presenting their Playlet, "Kid Hickey."  
A story in song. Direction, HARRY F. WEBER.**LULU  
Keegan and JOSEPH  
Mack**Character Singing and Talking Act.  
April 24, London, New York.**THE  
PADEREWSKI**OF THE XYLOPHONE  
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Buffalo Bill's Wild West and Pawnee Bill's  
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Square Garden, New York.**FRIEND and  
DOWNING**

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ROAD SHOW**ROCKWAY and CONWAY**

Now Playing a RETURN ENGAGEMENT on the ORPHEUM CIRCUIT

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In "THE OLD NEIGHBORHOOD"

Starring in England  
(Season 1909) Stay Indefinite**LILLIAN MORTIMER**

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Will Write and Stage  
One or Two Acts for  
Recognized Artists OnlyADDRESS J. L. VERONER, ROOM 1,  
EMPIRE THEATRE BUILDING, N. Y.

THE DANCING WONDERS.

**LILLIAN WRIGHT and  
BOYS**

AMERICAN, THIS WEEK (APRIL 19).

FULTON, BROOKLYN, NEXT WEEK (APRIL 26).

MESSRS. GORDON and HENRY.

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Introducing the double somersault in mid-air on bicycles.  
The SENSATIONAL HIT of the ORPHEUM CIRCUIT  
Week April 26—Hippodrome, Cleveland.  
May 2—Mary Anderson, Louisville.

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AND EVERY WEEK THEREAFTER.

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(Suite 712) SCHILLER BUILDING, CHICAGO, ILL.

### MONTREAL

**BENNETT'S** (R. A. McVean, mgr.; agent, U. B. O.).—Charmion, headliner, great; Chas. F. Semon, big hit; "The Devil and Tom Walker," pleased greatly; Harry Breen, good; Rogers and McIntosh, fine; Monroe and Mack, funny; Laura Buckley, clever; Swan and Bambar, good; business great.—**PRINCESS**.—"Harry Bryan's Extravaganza".—**ROYAL**.—"The Tiger Lilies."

### MUNCIE, IND.

**STAR** (Ray Andrews, mgr.; agent, Gus Sun).—De Velde and Zaida, equilibrista, good; Frank Gray, ill. songs, good; Mardo and Huntea, a military travesty, hit; Jerge, Aleene and Hamilton, big hit; Kitty Faye and Co., "Queen of the Prairie," pleased.

### MUSKOGEE, OKLA.

**LYRIC** (C. L. Carrell, mgr.; agent, O. E. Hodgins, Joplin, Mo.).—Smith and Brown, s. and d., many encores; Wesley and Burns, comedians, fair; Geo. Plerson (local), ill. song; Tops, Topsy and Tops, novelty, pleased; Three Copelandas, s. and d., applauded; Harry Baker, musical act, good; Roy Mapes, comedian, well received.

J. F. B.

### NEWARK, N. J.

**PROCTOR'S** (R. C. Stewart, mgr.; agent, U. B. O.; Monday rehearsal 9).—Very good program brings forth Maurice Freeman and Co., in rattling good sketch. "Tony and the Stork"; Sam Chip and Mary Marble, good; Newhold and Carrol, clever bar act; Alice Hanson, good comedienne; Du Ball Brothers, dance nimbly; M. Quick, "la" with the crayons; Niblo's Talking Birds, novel; Walter Kelly, repeats former success.—**LYRIC** (W. H. Currie, mgr.; agent, Wm. Morris; Monday rehearsal 9).—Good bill here this week, introducing Laurence Irving and Mabel Hackney Co., in "The King and the Vagabond," which made a very good impression; William Morrissey, good monolog; Columbia Comedy Four, songs and talk; Frank Parker, novel juggling act; "Memora," good; Conway and Barnes; Galando, the clay modeler; Eleanor Jen, songstress.—**ARCADE** (L. O. Mumford, mgr.; Monday rehearsal 10).—Good all around bill, featuring Kenneth Richmond, vocalist, late Cohen & Harris Minstrels;

Harry Lander and Will Allen, in "Via Wireless," clever skit; Lou Dockader, in songs and talk; Florence Milla, singing comedienne, and John Walsh, in monolog.—**WALDMANN'S** (Lee Ottelegul, mgr.).—"The Dainty Dutchess" is here.—**EMPIRE** (Fred Wilson, mgr.).—"The Kentucky Belles," with Tim McMahon and Junie McCree's big "Marathon Race".—**NOTE**.—"Two new picture houses have been opened in the 'Hill' district. **JOE O'BRYAN.**

### NEW ORLEANS, LA.

**ORPHEUM** (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 1).—Eva Taylor and Co., Fredericka Raymond Trio, Selma Braats, Armstrong and Clark, Blasonette and Newman, Mr. and Mrs. Franklin Colby, Dave Nowlin.—**GREENWALL** (H. Greenwall, mgr.).—"Rents-Santley" show.—**WHITE CITY** (W. H. Labb, mgr.).—Opened 17; large crowd attending; several new concessions. Vanderville: Musical Craigs, liked; Mariel Window, contralto, applause; Leon and Adeline, jugglers, appreciated; Sommers and Otto, yodlers, well received; Henry Helm, baritone, excellent; Baker and Comella, acrobats, closed.

O. M. SAMUEL

### PORTLAND, ORE.

**ORPHEUM** (Martin Beck, gen. mgr.; agent, direct).—Week 12: Jolly Fanny Rice heads the strongest bill this season, sharing honors with Lillian Mortimer and Co. in "Fo' White Trash Jinky"; Knight Bros. and Sawtelle, went big; Chinko, juggler, clever; Four Sisters Amatis, excellent musicians and vocalists; Collins and Brown, "An Affair of Honor," good; Minnie Kaufmann, cyclist, excellent.—**PANTAGES'** (John A. Johnson, mgr.; agent, W. S. A.).—A well balanced bill, featuring Christine Hill and Co. in "Fate," scoring heavily; Orpheum Comedy Four, good singing and comedy; Blake's Mule "Mand," a scream; Libby and Trayer, "The Debutante," very good; Petroffing, violin soloist, fair; Donat Bedini and Dogs, excellent; W. C. Hoyt, ill. song, fair.—**GRAND** (J. P. Coedray, mgr.; agent, S. C. direct).—Brindmore, jail breaker, mystified his audience; Geo. Wilson, a scream; Iva Donette, laughing hit; Mr. and Mrs. Robyns, "The Counsel for the Defence," excellent; Mame Doherty's Poodles, very good; Harry McDuffie, ill. songs, good.

W. R. B.

### SAN ANTONIO, TEX.

**ROYAL THEATRE** (Harry J. Moore, mgr.; agent, C. E. Hodgins).—Week 11: Toki Murata, good; Maxine Wells, good; Granberry and La Mar, very good; Parrish and De Luc, fair; Dow Dargett, good.—**HAPPY HOUR** (C. G. Munsell, mgr.; agent, direct).—Baby Lella, very good; Jack S. Jeffers, fair; Millard Darnell, good; Bell and Price, pleased.—**STAR** (Kennedy & Wyler, mgrs.; agent, Jack Dickey).—"The Schways, good; The Newmans, very good; Hardaman, good.

BEN MILAM.

### SEATTLE, WASH.

**ORPHEUM** (Carl Reiter, mgr.; agent, W. S. V. A.).—Week April 12: Rosalre and Dosetta, knockabout comedians and acrobats, immense; Hawthorne and Burt, hit; Persee and Mason, "Jealous About Nothing," very refined singing sketch; Lew Sully, pleasing as ever; Angela Dolores and Co., "Cupid at Home," a most amusing sketch; Melotte Twina and Clay Smith, decided hit; Helen Herndon, monolog, very clever; The Variety Four, singing, decidedly a success.—**STAR** (F. H. Donnellan, mgr.; agent, S. C., Chris O. Brown).—Week April 12: Williams and Walker's "Chocolate Drops," with King and Bailey headliners, hit; Cal Stewart, original Uncle Josh, fine; Hassie and Marietta, whirlwind dancers; Harry Le Claire, impersonator, immense; El Barts, magician, very clever.—**PANTAGES'** (Alex. Pantages, mgr.; agent, Louis Pincus).—Week 12: Ben Bornstein presents "The Gainsboro Girl," headliner, great; The Popular Rusticana Trio, musical, fine; The Bruno Kramer Trio, gymnasts, immense; Lorraine, Buchanan and Robert Hall Russell, "The Heart of Columbia," very clever sketch; Feld Rivinhal, comedian, very clever; The Boldens, acrobatic dancers, clever; Arthur Elwell, ill. song, very good.

### STAMFORD, CONN.

**LYCEUM** (Anthony Gerolmo, mgr.; agent, L. D. Mayne).—Zarrow and Co., cyclists, well received; Chas. Hughes and Co., pianolog of quality; Virleava Trio, musicians, good; Carl Damman Troupe, acrobats, featured; Raymond Murray's songs, fine.

HARRY KIRK.

### SYRACUSE, N. Y.

**GRAND OPERA HOUSE** (Jos. Pearlstein, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Alice Lloyd, went big; Christy and Willis, good; Garbrey Bros., good; Ward and Curran, well received; "La Petite Revue," good; The Three Keatons, scored; Ed. F. Reynard, good.

SAM FREEMAN.

### TORONTO, ONT.

**SHEA'S** (J. Shee, mgr.; agent, W. B. O.; Monday rehearsal 10).—Harry Tate's company in "Motoring," big scream; Six Musical Noses, good musicians; Thos. P. Ryan, Richfield Co., sketch, excellent; Rose Crouch and George Welch, clever; Ray Cox, good; McKay and Cantwell, up to the standard.—**GAYETY** (Thos. R. Henry, mgr.).—Harry Emmerson and the Gay New York Co.—**STAR** (Harry H. Hedges, mgr.).—Williams' Imperials, with Young Muldoon, wrestler.—**MAJESTIC** (H. J. Brock, mgr.).—Keene, Seymour's Dogs, Barr and Evans, Inez McCusker, Garland Quartet, and Sporty Edwards.

HAWLEY.

### WINNIPEG, CAN.

**DOMINION** (W. B. Lawrence, mgr.; agent, William Morris).—A splendid bill. Barnold's Dogs and Monkeys, headliners, easily the cleverest and most appreciated animal act presented here; Ed. Blondell and Co., stirred no end of mirth in "The Lost Boy"; Geo. W. Day, blackface, songs and patter, an all round hit; Dollie Toye, the girl with the marvelous voice, got big reception in her home city; Gardner and Reese, musical, many curtain calls; Ishikawa Japs, very good.—**BIJOU** (Geo. Case, mgr.; agent, S. C.).—Mabel McKinley, scored her customary hit; Makarenko Troupe, Russian singers and dancers, went big; Leo Cooper and Co., in "The Price of Power," very good; Ethel Vance, aerial, good; Harry Turkey, Boyd and Frank Patrick, ill. songs.—**ELITE** (John McDonald, lessee; agent, Geo. H. Webster).—Formerly a picture house, presented a bright bill for opening week in vaudeville. Jack Wallace and his Cockatoos; Black and Leslie, s. and d.; Clark and Turner, Flo Lyle, ill. songs.

HUGH.

Toronto, April 22.

Hanlan's Point will open Victoria Day, May 24. Lawrence Solman is the manager; W. D. Garwood, business manager.

Ft. Wayne, Ind., April 22.

The Proctor-Bulger Co. of Wisconsin has leased Robinson Park, and will operate it the coming summer season.

Seattle, April 22.

John Cort will have "The Arena" at the Alaska-Yukon Exposition. The building will have a seating capacity of about 3,500 and be situated on "The Pay Streak." John L. Sullivan has been engaged for a feature. There will be many other athletic stars employed.

Johnstown, Pa., April 22.

"Luna" Park has been leased to the

Colonial Amusement Co. Edward Stamford will be the company's representative here. The park opens May 22.

For the week commencing Sept. 26, when the Hudson-Fulton celebration will be held in New York City and along the Hudson River, it is estimated that municipal and local subscriptions will raise over \$1,000,000 for the cost of various displays.

Newport, R. I., April 22.

M. R. Sheedy was the only bidder for a lease of Freebody Park. The time limit for bids expired last Saturday. Mr. Sheedy obtains the enclosure for seven years more. His present rental is \$1,800. He owns the buildings on the grounds.

Billy Bowman, of Washington, will again be at Steeplechase, Coney Island, this summer.



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